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MUSEUM NEWS

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THE COVER: One of the most beautiful features of the John and Mable Ringling Museum of Art in Sarasota, Florida, is the exquisite Asolo Theatre, shown on the cover in a photograph taken especially for MUSEUM NEWS by Joseph Steinmetz. The theatre was built originally in Asolo, twenty miles from Venice, in 1798. It was dismantled in 1930, purchased by the Ringling Museum in 1949, and installed in its own building in 1957. It is the original 18th Century Italian theatre in America, and is in constant use for opera, plays, lectures, movies, and chamber music, and other events.

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ACQUISITION



PORTRAIT OF A MAN IN ARMOR by Sebastiano del Piombo has been acquired recently by the Wadsworth Atheneum in Hartford, Connecticut. The subject may be Francesco Ferruccio; although probably painted in Rome, the portrait is very much in del Piombo's Giogionesque manner.

NEWS LINE

Munson-Williams-Proctor Opens New Museum Building and Fountain Elms House

The Munson-Williams-Proctor Institute in Utica, New York, opens its new Museum of Art on October 15, with a special exhibition, *Art Across America* (see MUSEUM NEWS, Sept., 1960), featuring American art of all periods from museums in communities the size of Utica. The inaugural exhibition marks the first public showing of the new museum building, designed by Philip Johnson, famed New York architect.

The Institute also opens at the same time the restoration of *Fountain Elms*, the 1850 home of the Institute's founding families. The house has been completely restored to show in the original settings the taste and culture of mid-19th Century central New York State.

The new Museum of Art, a large square building in contemporary style, is sheathed in black Canadian granite, with its exterior piers and girders sheathed in statuary bronze. The interior consists of galleries and other rooms surrounding a central sculpture court approximately 75 x 75 feet square, with a wide double staircase leading to a balcony, where six more galleries are located; this upper floor is suspended from huge criss-cross concrete beams, leaving the main floor entirely free of supporting walls or columns. An auditorium seating 300, with acoustics designed for chamber music, a wide screen suitable for all film sizes, and walls covered with gold leaf mosaic panels, is located on the ground floor.

The museum also has installed a taped sound system for visitor lectures, a central sound system and television circuit, and atmosphere control through an air conditioning unit which maintains constant relative humidity. Director of the Institute is R. B. K. McLanathan.

Grant to American Museum for Animal Behavior Research

A grant of \$80,000 has been awarded by the National Science Foundation to the American Museum of Natural History in New York to improve and expand its experimental laboratory facilities in the Department of Animal Behavior. The new facilities will be built adjacent to the existing laboratories, and will increase working space by about one-third. Eight additional rooms will be provided, each equipped with individual controls for temperature, light, sound, and ventilation.

Among the projects awaiting completion of the laboratories is an intensive study of learning, orientation, and social organization in ants. Chairman of the department is Lester R. Aronson. Director of the museum is James A. Oliver.

Antique Collectors' Weekend At Old Sturbridge Village

Old Sturbridge Village in Massachusetts has announced that its annual Antique Collectors' Weekend will be held on October 28, 29, and 30. Among the topics to be discussed by leading authorities in the field are New England clocks and clock makers, the heritage of antique dolls, New England pewter, glass, and country furniture, the American Sheraton chair, and Wedgwood ware. Two evening programs are scheduled, with a talk on "Pick and Shovel Antiques" by R. W. Robbins, archaeologist at Sleepy Hollow Restorations, and a concert, "The Music of Candlelight America," presented by Melville Smith, director of the Longy School of Music in Cambridge. Further information on the event may be obtained by writing to "Collectors' Weekend," Old Sturbridge Village, Sturbridge, Massachusetts.

Marine Corps Museum Opened at Quantico

The Marine Corps Museum, devoted to the history of the U.S. Marine Corps, opened on September 12 at the Marine Corps Schools at Quantico, Virginia. The museum documents the Corps' weapons, history, and traditions from their beginning at Tun Tavern in Philadelphia through the Korean conflict.

The two-story white building presents the history of the Corps in chronological sequence with the use of dioramas, contemporaneous uniforms, weapons, and equipment, maps, drawings, and photographs. The six dioramas feature detailed miniatures of such famous campaigns as the Bladensburg stand of 1814, the attack on Mexico City, the capture of John Brown, the capture of Belleau Wood, the battle of Cuzco Well, Cuba, and the assault on Tarawa. Other exhibits include the development of certain weapons, special uniform displays, and collections of battle flags. A separate exhibition on the development of Marine Corps Aviation is now under construction. Director of the museum is Lt. Col. J. H. Magruder, III.

History Conference in Detroit

"Michigan in Perspective" will be the theme of the Third Annual Local History Conference, sponsored by the Detroit Historical Society, the Burton Historical Collection, and Wayne State University, and will be held at the McGregor Memorial Conference Center on the Wayne University campus on October 28 and 29. Among the topics to be discussed are "Michigan and the National Union List of Manuscripts," "Humor on the Frontier," "Libraries and Local History," "Ohio Resources for Genealogists," "Archaeology of the Upper Great Lakes," and "Folklore and Local History."

National and International

Walters Art Gallery Seeks Bond Issue for Expansion

The Walters Art Gallery in Baltimore, Maryland will again seek approval from the city electorate on November 8 for a municipal bond issue of \$4,000,000 for enlargement of its present building. The structure, on Mount Vernon Place, was erected in 1905-08, and has been recognized as overcrowded and inadequate in every operational respect for many years. Museum officials feel that the museum's large and outstanding collections deserve to be shown to the public in proper and uncrowded facilities. Enlargement of the Walters Art Gallery would also, they feel, assure the preservation of the proper character of Mount Vernon Place. Director of the gallery is Edward S. King.

Chicago Committee Forms to Save Garrick Theatre; Propose Use as Art Center

A group of Chicago citizens has formed the Chicago Heritage Committee, with the specific objective of saving the Garrick Theatre in Chicago, designed by Dankmar Adler and Louis Sullivan in 1891. It has further proposed that the 17-story theatre building be restored and converted to use as the Louis Sullivan Arts Center, dedicated as a living memorial to Sullivan and devoted to the seven arts.

The Committee, which publishes a newsletter, is composed of architects, students, faculty members of local colleges and universities, architectural historians, and civic leaders. The theatre, previously scheduled for demolition, was picketed by interested persons to prevent its destruction, resulting in a notable court decision which ruled that "property rights are not absolute." Plans are now being made to assure the establishment of the Arts Center in the Garrick.

The city is planning a \$67,000,000 civic center directly across the street from the theatre, and it is hoped that the theatre building will be incorporated in the plans for the center. The Chicago Heritage Committee Newsletter may be reached through its Editor, Hugh Duncan, at 1612 Sylvan Court, Flossmoor, Illinois.

Guggenheim Offers Loans

The Solomon R. Guggenheim Museum in New York is offering, for the eighth consecutive year, long-term loans free of charge to educational institutions in the United States and the Commonwealth of Puerto Rico. Thirteen colleges and universities have already scheduled six-month exhibitions through the service. Institutions interested in the loans may write to the Solomon R. Guggenheim Museum, 1071 Fifth Avenue, New York 28, New York; Attention: Long Term Loan Dept.

Alexandria Forum to Meet

The Alexandria Forum, sponsored by the Alexandria Association and the Arlington Historical Society, will hold its second annual meeting at Gadsby's Tavern in Alexandria, Virginia, on October 27, 28, and 29. The Forum will be devoted this year to a study of the decorative arts of the 18th and early 19th Centuries in use in the area. Events include a dinner, a series of discussions of the decorative arts by nationally known experts, a special exhibition of early glass loaned by the Corning Museum of Glass, field trips, and a candlelight tour and concert at the Custis-Lee Mansion. Inquiries concerning the Forum should be addressed to George D. Barnes, Chairman, The Alexandria Forum, The Alexandria Association, P.O. Box 727, Alexandria, Virginia.

EXPEDITION NEWS

Chicago Sends Expedition to Suriname in South America

The Chicago Natural History Museum has sent a scientific expedition to Suriname, one of the countries of the Guianan region, a vast territory lying between the Orinoco, Negro, and Amazon Rivers in northeast South America.

The primary goal of the museum's expedition is to collect and study animals from the interior of Suriname, since the studies made hitherto have been of specimens along the coast. The animals of the interior have never been studied. The present expedition will do research on the classification, distribution, and life histories of Suriname mammals and birds.

Co-directors of the expedition are Philip Hershkovitz, the museum's curator of mammals, and Emmet R. Blake, curator of birds. The first member of the expedition to reach Suriname is Harry A. Beatty of New York, who has assembled many bird collections in the past for the museum. Both Hershkovitz and Blake have conducted previous expeditions to South American countries for the museum. The expedition to Suriname is being aided by a grant from the National Science Foundation.

Phoenician Colony Found at Leptis Magna in Libya

The Libyan Reconnaissance Expedition of the University of Pennsylvania Museum has announced the discovery of the remains of an early Phoenician colony under the ruins of the monumental Roman city of Leptis Magna, about 75 miles east of Tripoli. During the 9th and 8th Centuries B.C., Assyrian conquests forced the Phoenicians to turn

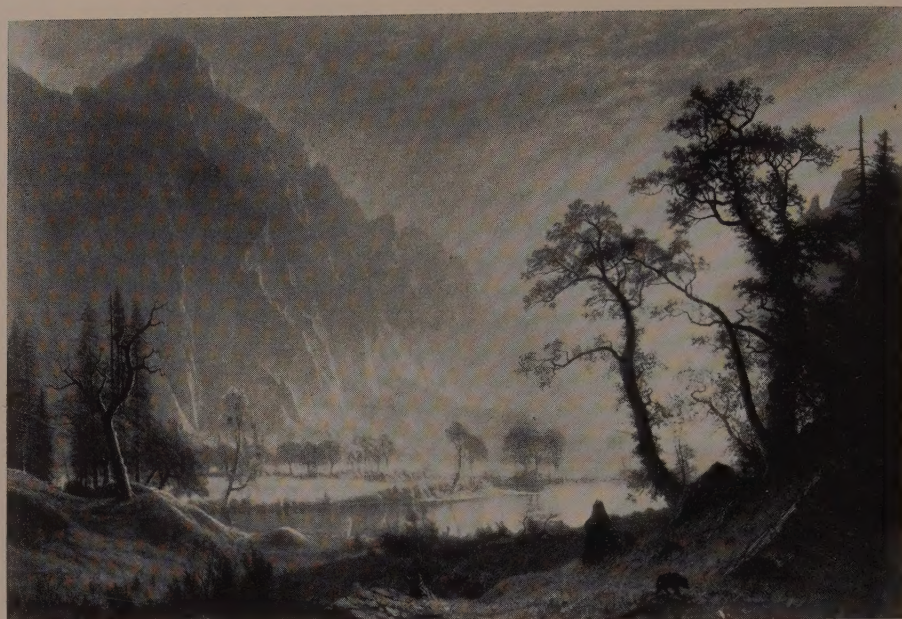
(Continued on page 7)

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NEWS LINE

(Continued from page 5)

their western Mediterranean trading posts into colonies. This culture became known as Punic.

Present finds by the University Museum expedition include portions of substantially constructed walls of a Punic public building and associated Greek pottery of Corinthian manufacture. The pottery dates at least to 600 B.C.; the walls of the building were preserved to a height of approximately 6 feet above the floor level, and continued down 3 feet below the floor level as foundation walls. The building was discovered at the edge of the Old Forum used by Romans of the 1st Century B.C. Two layers of Roman concrete paving covered much of the structure. Evidence suggests that the bulk of the Punic city may be found beneath the Forum and the surrounding complex of buildings. It is likely that more of the original Punic settlement extends toward the sea, which is only 100 yards from the new finds.

The Libyan Reconnaissance Expedition is headed by Brandon Barringer, a member of the University Museum's board of managers, and Mrs. Theresa H. Carter, of the museum's Mediterranean section.

Research Query

The Montgomery, Alabama, Museum of Fine Arts is gathering information for an exhibition of American handmade pottery of the 19th Century or earlier. They are particularly interested in locating marked or dated pottery, and primarily that made in the 13 original Confederate States. They would appreciate hearing from anyone, either museums or private collectors, who have such pottery. Write to Don Winer, Director, Montgomery Museum of Fine Arts, Montgomery, Alabama.

Research Query

Material is being sought by a scholar for a Master's thesis on information, personal papers, and photographs of Clarence H. White, Sr., photographer, of Newark, Ohio, and New York City. It is hoped that the material will serve as the basis for an extended work in the future. Write to Peter C. Bunnell, 72 North Union Street, Rochester 7, New York.

"Art in Embassies" Project Furthered by Modern Museum

The Museum of Modern Art in New York, which authorized an "Art in Embassies" project over a year ago through its International Council, has announced that a special committee headed by Mrs. George Hamlin Shaw has studied the project and has raised \$20,000 in special funds for the program. The purpose of the program is to provide first-rate works of art to be shown primarily in United States Embassy residences abroad.

Not confined to works which are of American origin, the art will not only enhance the surroundings in which it is shown, but will also demonstrate to other countries the broad range of artistic interest in the United States. It is proposed that the project would be most effective if loans were made directly to each of the participating Ambassadors, who would make selections to fit the specific needs of his Embassy. The Ambassadors would then assume responsibility for the works they borrowed.

The project has been initiated by the loan of 20 works made available by the Museum of Modern Art for Embassy residences of the West German Republic in Bonn and Berlin. This will serve as a pilot project in determining procedures in other operations.

Other United States Embassies which have requested the same services include those in Brazil, Egypt, Iceland, Peru, Portugal, and Spain.

Museums Section Workshop to Be Held in Ontario

The 1960 Museums Section Workshop of the Ontario Historical Society will be held in Hamilton and Dundas, Ontario, from October 21 through October 23. Emphasis will be on clinics for the small museum, with such practical topics as "Uncomplicated Restoration," "What to Do With What You Have," "Ways, Means, and Materials," and an informal session at which museums may discuss their most pressing problems with three experts. Other sessions will include discussions of wigmaking for museums, publicity programs, Ontario folk songs, and regional square dancing. At the annual dinner the principal address, "Conservation and Public Policy," will be given by Anthony Adamson, Associate Professor of Town Planning, School of Architecture, University of Toronto, and Vice Chairman, National Capitol Commission of Canada.

The Annual Meeting of the Ontario Historical Society will be held in conjunction with the Workshop on October 22 in Hamilton. Officers for the coming year will be elected by delegates to the meeting.

Those interested in further details of the meeting may write to Mrs. Gwen Metcalfe, Dundurn Castle Museum, Hamilton, Ontario, Canada. Hotel reservations must be made individually with the Wentworth Arms Hotel, Hughson and Main Streets, Hamilton, Ontario, Canada.

EDITOR'S NOTE:

Material for NEWS LINE must be received six weeks prior to publication date.

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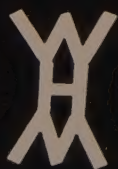
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Letters From Readers

Selling the Museum Idea

Reaction to Mr. Russell Bourne's remarks in your March 1960 issue prompted an immediate attempt at writing an endorsement of his observations. His skill in presenting his beliefs almost hides the basic philosophies involved in stimulating a refreshed review of our situation. Each of the three "temptations" listed in his article have been neatly exposed by his cryptic style, but there remains a need for precepts which will replace these misconceptions effectively. Permit me to reverse the order of his "briefest list of temptations."

3. Government aid for museums is a most disruptive influence on matters of intent or purpose in many instances. However, it remains one of the few obtainable aids to continuity available to museum efforts. Foundation grants to building fund drives use local interest to provide the operational sustenance of the effort. They remain unwilling to establish grants which substitute for endowment incomes or in any way represent a continuity of obligation. Large investment which ignores the security of the initial sum is, from any point of view, ridiculous business.

More thought must be given to the manner in which tax monies can be obtained without jeopardy to museological objectives and incentives. Let us divert our considerations from the binge of creating "ivory towers" and recognize that we have become the lowest paid group of professionally skilled workers in the country. Let's convert "this sophisticated trick"

of tax money handling to the relief of our plight, and expansion of our objectives.

2. "It is the collector's instinct in mankind we must thank for immobilizing artistic and scientific records in the wasteful flux of time," says Dr. W. N. Berkley, and we can be sure that "following the people out into the hills" with the fruits of man's collective efforts is a "wasteful flux" of our time and money. Rather should it be that our energies create a superior presentation within our halls that will "draw the people in." Modern transportation is such that the more easily transported element, people, can surely find us out, if we are worthy of our trust.

1. This informational service through our halls remains unique to museums. It is the one thing we have to sell, unencumbered with biased promotionalism and the museum trend to "hawk its wares." This is to be sold through its own sterling worth as an impact on our visitors who, in turn, spread the word about what we have done.

Courage to make these statements comes from the fact that this museum has no formal tour service. We meet only with those who request it. We have spent only \$2,200.00 on publications in the past fifteen years, yet our attendance has risen 500% in that time. We are entirely tax supported and must resist pressures as best we can. If there is any reason for this high increase of visitors beyond what we have done in the halls, we would like to know what it is.

DONALD M. JOHNSON
Director
Missouri Resources Museum
Jefferson City, Missouri

Special Section for Trustees

I have for a number of years been an officer and trustee of two hospitals in the region of Rockland, Maine. As such, and before my retirement from them, I used to study with great interest a small magazine named *Trustee*, published by the editors of the magazine *Hospitals*, the organ of the American Hospital Association. *Trustee* was a most valuable contribution in that it attempted to publish articles that were informative and very helpful to trustees who generally do not have a very comprehensive knowledge of hospital matters.

I think the same is true of museums. In our case, I am quite sure the trustees are rather ignorant of many factors in the successful operation of museums. I regularly read and study the most interesting MUSEUM NEWS and it occurred to me that it might be very desirable to have a special section in it devoted solely to the subjects of interest to trustees who are at present "the forgotten men" of the museum world. I think such a section could be made interesting and could become quite a feature of the NEWS.

MUSEUM NEWS is, of course, invaluable to the studious trustee, but I believe that a section directed solely to a trustee's interests would be very helpful to him.

AMBROSE C. CRAMER
Vice President
Penobscot Marine Museum
Searsport, Maine

The Editor would be glad to run a column devoted to news of interest to trustees if such material were submitted to him.

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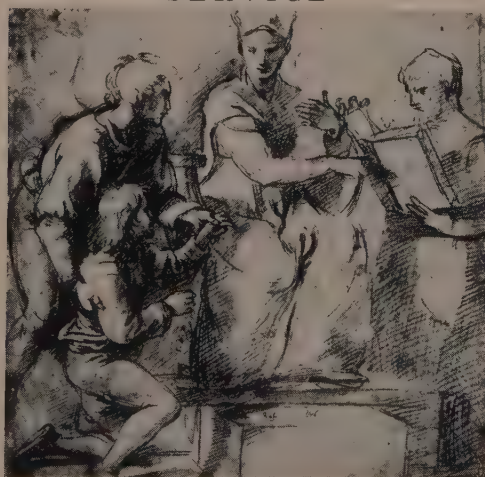


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PUBLICATIONS

MUSEUM REGISTRATION METHODS. By Dorothy H. Dudley, Irma Bezold, and others. 1958, cloth, xv and 225 pages, indexed, 53 figures. Price \$7.50; to AAM members, \$6.00.

MUSEUM BUILDINGS. A PLANNING STUDY. By Laurence Vail Coleman. Volume 1, 1950, cloth, vii and 298 pages, indexed, 194 illustrations. Price \$12.50; to AAM members, \$10.00.

SO YOU WANT A GOOD MUSEUM. A Guide to the Management of Small Museums. By Carl E. Guthe. 1957, paper, iii and 37 pages. Price \$0.50.

MUSEUM SECURITY. By Richard Foster Howard. 1958, paper, ii and 12 pages. Price \$0.50.

AMERICAN ASSOCIATION OF MUSEUMS
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Recent Museum Catalogues

ART FROM INGRES TO POLLOCK, PAINTING AND SCULPTURE SINCE NEO-CLASSICISM: *An Exhibition Inaugurating Alfred L. Kroeber Hall and the Galleries of the Art Department of the University of California, Berkeley, California.* University of California, Berkeley, California. Foreword by Grace L. McCann Morley. Essays by James D. Hart, Stephen C. Pepper, and Herschel B. Chipp. 70 pp. 48 illus., 5 in color.

CH'I PAL-SHIH, 1861-1957: *From the Collection of Yakichirō Suma, Tokyo.* M. H. de Young Memorial Museum, San Francisco, California. Introduction by Alice Boney. 52 pp. 101 illus., 33 in color. \$1.00.

DORIS CAESAR, PHILIP EVERGOOD. Wadsworth Atheneum, Hartford, Connecticut. Foreword by C. C. Cunningham. Biographical Essays by C. C. Cunningham and Edward Bryant. 36 pp. 16 illus.

DRINKING VESSELS: *From the Collection of the Darling Foundation for New York Silver and its Makers.* Buffalo Historical Society, Buffalo, New York. 12 pp. 26 illus.

EARLY AMERICAN SILVER: *A Selection of 17th and 18th Century Silverware.* Yale University Art Gallery, New Haven, Connecticut. Edited with Introduction and Notes by Meyric R. Rogers. Catalogue by John Marshall Phillips. 45 pp. 34 illus.

EDWARD HICKS, 1780-1849: *A Special Exhibition De-*

voted to His Life and Work. Abby Aldrich Rockefeller Folk Art Collection, Williamsburg, Virginia. Introduction and Chronology by Alice Ford. Preface by Mary C. Black. 22 pp. 9 illus., 1 in color.

JACQUES LIPCHITZ: *A Retrospective Exhibition of Sculpture and Drawings.* Exhibition shown at the Corcoran Gallery of Art, Washington, D.C., and the Baltimore Museum of Art, Baltimore, Maryland. Foreword by Adelyn D. Breeskin and Hermann W. Williams, Jr. Introduction by Jacques Lipchitz. Biographical Notes on each Sculpture. 13 pp. 9 illus.

JAPANESE ART IN THE SEATTLE ART MUSEUM: *Presented in Commemoration of the Hundredth Anniversary of Diplomatic Relations between Japan and the United States of America.* Seattle Art Museum, Seattle, Washington. Foreword and Historical Sketch by Richard E. Fuller. Bibliography and Index to Illustrations. 205 pp. 247 illus.

MODERN FRENCH ART, MONET TO PICASSO. North Carolina Museum of Art, Raleigh, North Carolina. Prefatory Note by James B. Byrnes. Biographical Notes and Selected Bibliography. 80 pp. 40 illus., 1 in color. 95 cents.

NEW ACCESSIONS USA: *Eighth Biennial Exhibition of Contemporary Paintings Acquired by Leading Art Museums of the United States for Their Permanent Collections.* Colorado Springs Fine Arts Center, Colorado Springs, Colorado. Introduction by Fred S. Bartlett. 20 pp. 28 illus.

NEW SPANISH PAINTING AND SCULPTURE. The Museum of Modern Art, New York, New York. Distributed by Doubleday & Company, Garden City, New York. Prefatory Note by Porter A. McCray. Catalogue by Frank O'Hara. Selected Bibliography. 64 pp. 61 illus. \$2.75.

THE PHOTOGRAPH AS POETRY: *An Invitational Exhibit of Nine West Coast Photographers.* Pasadena Art Museum, Pasadena, California. Prefatory Note by Thomas W. Leavitt. Selected Bibliography. 23 pp. 9 illus.

16 YOUNGER MINNESOTA ARTISTS. Walker Art Center, Minneapolis, Minnesota. Foreword by Huldah Curl. Bibliographical Notes and Selected Bibliography. 19 pp. 32 illus.

SOUTHWESTERN ART: *A Sampling of Contemporary Painting and Sculpture.* Dallas Museum of Fine Arts, Dallas, Texas. Foreword by Jerry Bywaters. 24 pp. 42 illus.

THIRD PACIFIC COAST BIENNIAL: *An exhibition of sculpture and drawings by artists of California, Oregon and Washington.* Santa Barbara Museum of Art, Santa Barbara, California. Foreword by James W. Foster, Jr. Introduction by Hilton Kramer. 34 pp. 49 illus.

12TH ANNUAL IOWA ARTISTS EXHIBITION. Des Moines Art Center, Des Moines, Iowa. Foreword by Eva Ingersoll Gatliff. 9 pp. 5 illus.

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Sculpture

Points of View

A recent memorandum from a member of the museum profession arrived in the Association's office which began, "Attached please find a copy of the Library of Congress *Information Bulletin* for July 25, 1960. This time, however, in reading it, I attempted to compare the research on library problems, which is so fully reported in this issue, with equivalent research in the museum field. I must say that I was appalled by the lack of any similar development in the museum field."

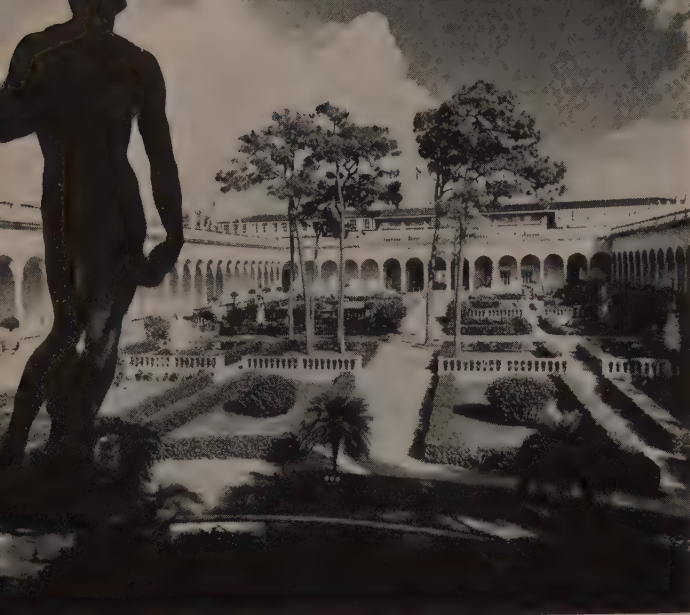
An examination of the *Information Bulletin* revealed that a publication, *Preservation and Storage of Sound Recordings*, a study made possible by the Rockefeller Foundation, had made a real impact on the library profession and the public in general. A grant of \$5,525 from the Council on Library Resources was making possible a study of the use made of the Library of Congress's book stacks to determine the efficacy of shelving books according to subject classification. The National Science Foundation had made a grant of \$11,000 for assembly of a union card catalogue of Oriental vernacular serials in libraries of the United States and Canada. A grant of \$35,000 from the United States Steel Foundation assures the sixth year of grants to libraries of privately supported universities and colleges. A grant of \$5,000 was made by the Council on Library Resources in support of a survey of the possibilities of cooperation among the chief Maine libraries. The Council on Library Resources had also made study grants of \$5,000 to the American Association of Law Libraries; \$4,987 to the American Library Association; \$3,000 to the Association of Research Libraries; and \$2,000 to

prepare a revised edition of a standard book. The *Information Bulletin* concludes with a progress report on an initial grant of \$49,500 for an 18-month study of the deterioration of bookstocks.

Although we are presently fifty years behind the library field and profession, it will not take us fifty years to catch up. We can, and are, taking advantage of the experience of all who have gone ahead of us. Our Documentation Center will soon be able to supply statistical information about the museum field which never before has been available. The Center will provide a basis for us to conduct practical and theoretical studies in the field of museum methods and techniques. Our *Museums Directory* will identify for the first time all of the 4,500 institutions in our field, and will reveal the scope of our role as educational institutions and the contribution we are making to our communities. We hope in the coming year to launch a Museums Training Program, and to put into operation an active and effective publications program of handbooks for the museum profession.

Our cultural institutions, of which the museum field makes up a large part, receives only one per cent of all charitable contributions, while the fields of health and education receive 99 per cent. No foundation is giving substantial support to museums in general, and the museum profession is given little, if any, support at all. This situation can be changed only through the combined efforts of all museums, large and small, and a strong, united museum profession.

JOSEPH ALLEN PATTERSON



Ringling Art Museum—Garden Court from the west end, showing loggias. Steinmetz Photo.

Kenneth Donahue

The Ringling M

If amazement is a characteristic of the Baroque, then the Ringling Museum of Art is truly a Baroque museum, in the manner of its founding, in the nature of its collection, and in the experience it offers the visitor.

When John Ringling announced in the fall of 1925 that he intended to establish a public art museum on his estate in Sarasota, the news was received with considerable scepticism. He was not an art collector; he was not even known as a man interested in art. Yet within four years he acquired more than 500 paintings and provided an extraordinary building to house them.

During these years Ringling worked on his museum project with the same ardor by which he kept the Ringling Circus the greatest show on earth. Night after night until almost dawn he studied the best German publications of the 'Twenties on Renaissance and Baroque art. He reviewed auction catalogues and, with his prodigious memory, could quote them extensively. He visited European art galleries and devoured their contents. And he bought. He bought from auctions and estates, from dealers and private collectors, sometimes on the advice of Julius Boehler, quite often independently. His greatest passion was Baroque painting with its manifold splendor, its depiction of intense human physical and emotional experiences, and its superb techniques of showmanship by which the viewer is induced to participate in these experiences.

By far the largest number of paintings in the collection are of dramatic subjects—religious, mythological and historical. Portraits are next in importance, with landscapes and still lifes numerically far behind, and genre paintings extremely rare. It is as if Ringling were unconsciously following the categories of relative importance of subjects accepted by most of the 17th Century writers on art. Rubens, his immediate followers, and the Italians of the same epoch dominate the collection. Ringling did buy paintings of other centuries, especially of the 16th and 18th, but for the most part they either anticipate the Baroque or continue its intention and style. From the 16th Century Ringling's great preoccupation was with the Venetian painters and those other artists who effected the transition from High Renaissance to Baroque with the least Mannerist influence.

ABOUT THE AUTHOR: Kenneth Donahue, Director of the Ringling Museums, did his undergraduate work at the University of Louisville and his graduate work at the Institute of Fine Arts of New York University under Walter Friedlaender and Richard Krautheimer. From 1938 to 1943 he was lecturer at the Museum of Modern Art. After several years of Army service, he was in Italy from 1947 to 1949 as a Fellow of the American Council of Learned Societies doing research on 17th Century painting and criticism. For the next four years he was lecturer and curatorial assistant at the Frick Collection. In 1953 he went to Sarasota as Curator of the Ringling Museums under Everett Austin, and became Director in July of 1957.

ns—Baroque Art, Circus History

He bought only one real Mannerist painting: *The Medici Madonna* by Benedetto Pagni da Pescia. From the 18th Century he acquired an entire gallery of English paintings and a wide selection of the works of those Italian and French artists least seduced by the intimacy and frivolity of the French Rococo.

Ringling's taste was so predominantly Italianate that even among Dutch painters he chose, along with Rembrandt and Hals, de Heem, more Flemish than Dutch, and Karel du Jardin, more Italian than Dutch. He bought few of the usual genre pictures of the Dutch little masters; his Jan Steen is a rape of the Sabines.

Ringling had nothing of the penchant for small pictures rife in the 'Twenties through Berenson's influence. He liked big pictures, altarpieces, and decorations for the sumptuous palaces of ecclesiastical and secular princes. Thus he was able to buy master works by artists then unrepresented in the great museums of the nation and works of unusual historical interest. Paintings by Guido Reni, Guercino, Pietro da Cortona and Massimo Stanzioni can be offered as examples of the first category. The four huge cartoons of the *Triumph of the Eucharist* series by Rubens and his studio, the *Assumption of the Virgin* by Francesco Granacci praised by Vasari as the artist's greatest work, the *Gethsemane* by Francesco Bassano from his master Passion series, the romantic portrait by Salvator Rosa published by Lady Morgan as the frontispiece of her life of the artist, the earliest accepted paintings by Francesco Guardi, and the largest painting ever made by Gainsborough exemplify the second. Ringling also bought major works of standard museum masters not yet mentioned, like Tintoretto,



Giovanni Battista Tiepolo: *Allegory of Good Government*.

The Ringling Museums—Baroque Art and Circus History

Veronese, Cranach, El Grèco, Velasquez, Murillo, Poussin, Van Dyck, Tiepolo, Canaletto, Reynolds, and Raeburn.

European visitors frequently remark that they would expect to find a collection of this type in Europe rather than in America. This was precisely the effect John Ringling sought. When Julius Boehler opposed the acquisition of the Rubens cartoons, Ringling defended the purchase on the grounds that they would make his museum look like "one of the old museums in Europe."

The art museum building, which gives the impression of an Italian villa transplanted, was designed from the same point of view. The architect, John H. Phillips, the same man who conceived the elevated drive through Grand Central Station, used equal ingenuity in combining the shiploads of architectural elements which John Ringling had bought in Venice, Genoa, and Naples—columns, doorways, roof sculptures, and marble—with local peach-colored stucco and gray cast stone to suggest that the building had not been planned and constructed within a few years but that it had grown like an authentic Italian villa over several centuries. The galleries are laid out on three sides of a garden court and connected on the fourth side by a raised bridge. An elevated loggia extends along the three sides, providing a continuous covered walkway. The face of the loggia is a simple repetition of arches somewhat reminiscent of Brunellesco and suggests that the building might have originated in the 15th Century. At the center of the entrance end, however, six massive white columns initiate a central axis which extends from the entrance porch across the statue of David on the bridge at the opposite end and along a vista through the trees to Sarasota Bay. This suggests extensive remodeling in the taste of the late 16th and early years of the 17th Centuries. The loggia is capped with a balustrade surmounted by roof sculptures in 18th Century style, again suggesting that significant additions were made three hundred years after the original construction. The use of the garden court for the display of sculpture and the quality of Florida light both enhance the impression that the building is an old Italian villa.

The building was actually started on July 27, 1927, after the site had been drained and the water moccasins and alligators removed. Work progressed well until the depression of 1929. Ring-

ling's money was invested in railroads and oil wells, real estate and theatres, as well as in the circus. When these enterprises ceased producing revenue Ringling was left with an estimated twenty million dollars in holdings but little ready cash. The completion of the art museum was threatened. Only through modifying somewhat the original plans, pressing circus labor into service and replacing expensive machinery with timber gin-hoists and hand-operated cranes and pulleys, was the art museum completed and formally opened on January 22, 1930. So devoted was Ringling to the museum that during the next two years he used his last available resources to make additional purchases, and, even in the most difficult days of the depression, with creditors at every door, he refused to sell even a single painting. In his mind they were pledged as his contribution to the cultural life of Florida.

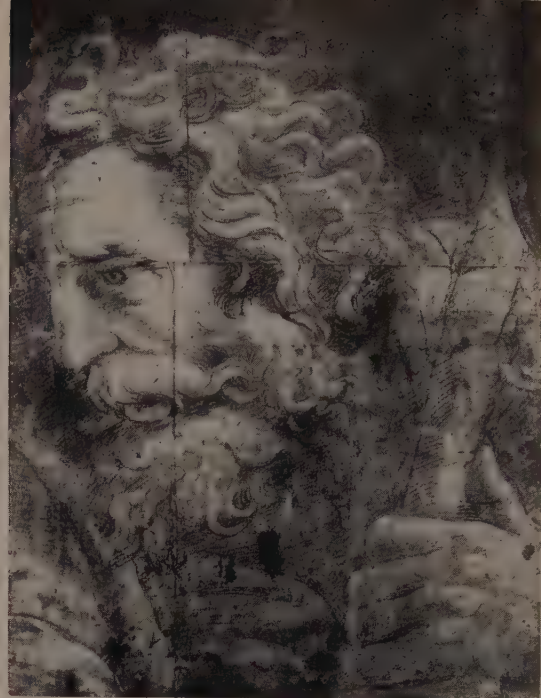
Whether Ringling ever planned to expand his museum beyond the scope of the European picture gallery to include significant examples of the entire history of art is difficult to ascertain. He did make three singular purchases of large groups of objects from other than his special field: several score of large limestone Cypriote sculptures and hundreds of small sculptures, antique glass, and terracotta vases from the same region which had formed part of the Gréau and Cesnola collections sold by the Metropolitan Museum in 1928; a small group of Indian sculptures, mostly Gandhara, from an unknown source, and a selection from the Gavet collection of medieval decorative art, installed for the most part in the Ringling Residence.

Ringling was quite aware that many paintings in his collection were not of the quality he ultimately wanted in his museum. He therefore planned to trade the less important of them for master works as soon as he could recover his fortune. Before he could begin to accomplish this he died on December 2, 1936.

When Ringling died he left the art museum and its collections, appraised at \$15,000,000, the surrounding thirty-seven-acre estate, his sumptuous residence, and his entire fortune to the State of Florida. Ten years of litigation followed. During those years there was no regular museum staff to care for the paintings and many of them suffered serious damage from the sub-tropical climate and poor gallery conditions; the buildings were little better off.



Peter Paul Rubens: *Triumph of the Eucharist* series.



Giulio Romano: *St. Joseph*, drawing for Louvre *Nativity*.



Salvator Rosa: *Presumed Self Portrait*.



Corner of the Venetian decorative arts gallery.

Giovanni Domenico Ferretti: *Harlequin as a Clever Valet*.



The Ringling Museums—Baroque Art and Circus History

By spring of 1946 the settlement of the estate was so near at hand that A. Everett Austin, Jr., was appointed Director. The museum was opened to the public as a state institution in December of the same year. The choice of Austin, former director of the Wadsworth Atheneum in Hartford, was most felicitous, since no other museum director in the country was more highly respected as a connoisseur of Baroque art or as a man of taste and imagination.

During the next ten years Austin transformed what was still essentially a private picture gallery into a public museum in the modern sense. He began by furring out the galleries and covering them with brocades to protect the paintings from the dampness of the naked plaster and to give the interior a traditional richness in keeping with the exterior. The larger galleries he divided into bays to provide additional hanging space. Then he re-installed the collection with great selectivity and initiated a major program of conservation and restoration. Even in Ringling's lifetime the museum was attractive to tourists. Austin now introduced activities which would attract permanent residents of the Florida West Coast as well: loan exhibitions, lectures, movies, concerts, and theatrical events. Loan exhibitions like the Monsù Desiderio show in 1950 and Austin's series of publications on the museum began to whet the curiosity of members of the museum and related professions. Art historians, writers, lecturers, teachers, began to discover what John Ringling had bought. In 1947 Austin opened the Ringling Residence to the public and in 1948 he started an additional museum dedicated to the history of the circus, in some remodeled buildings which Ringling had used for storage.

In his purchases Austin was an excellent complement to Ringling. He had no less enthusiasm for the Baroque, but, unlike Ringling, he took a special delight in the sophistications of Mannerism and the poetic elegance of the Rococo. His first purchase was the Rubens *Portrait of Archduke Ferdinand*, the superb quality of which can only now be seen after recent cleaning. This was followed by works of Schidone, Strozzi, Monsù Desiderio, Claude Vignon, Giovanni Battista Tiepolo, Carlevaris, Giovanni Domenico Ferretti, Pierre Goudreaux, each with some special characteristic which betrays Austin's special flair for the unique. This

sampling does not include the Mannerist works, the still life and theatre paintings, the prints and drawings of the theatre collection, the Venetian furniture and French faience with which Austin added a new dimension to the Ringling collection.

THE ASOLO THEATRE

Austin's most spectacular purchase for the Ringling Museum was the little 18th Century theatre which once occupied the great hall of the castle of Catherine Cornaro in the hill town of Asolo, twenty-odd miles northwest of Venice. Like its Venetian prototypes the theatre has a horseshoe plan, rising tiers of boxes, pastel and gold decorations chosen to reflect the lights of candles and small lamps, and even, like the great Fenice, a frieze of painted profile portraits of famous Italians decorating the parapet of the second tier of boxes.

The theatre was built in 1798. For more than a century a brilliant array of actors, including Eleanora Duse, performed on its stage while vacationing Venetians and English residents like Robert Browning watched from the boxes. In 1930 the old wooden theatre was dismantled to make way for a modern movie house. The proscenium arch, the curving box frontals, the ceiling decorations, the valances above the box openings and numerous ornamental details, the elements which characterized the original building, were sold to an antiquarian who stored them in Venice for the next twenty years. In 1949 the theatre interior was purchased by the State of Florida, shipped to Sarasota and temporarily installed in the Museum auditorium. In 1957 it was given a permanent location in a new building created specifically for it adjacent to the art museum. The Asolo Theatre is the only original 18th Century Italian theatre in America.

The foyer of the theatre is fitted with 18th Century paintings, decorative objects, and furniture, including settees and chairs from the Villa Palagonia in Sicily and rare Venetian dwarf chairs with painted Chinoiserie designs. Around the side walls is a series of fifteen paintings of Harlequin in varied roles by the late 18th Century Florentine, Giovanni Domenico Ferretti; these formerly hung in the castle of Max Reinhardt in Salzburg.



Ringling Residence—East Façade. Steinmetz Photo.



Ringling Residence—West Façade and Terrace.

Ringling Residence—The Great Hall



The Ringling Museums—Baroque Art and Circus History

RINGLING RESIDENCE

Northwest of the theatre across formal gardens and park area planted with tropical trees is the "Ca d'Zan," the residence of John and Mable Ringling, maintained as an historic house, a monument to the opulent life of the 'Twenties. At the time that Addison Misner was building his personal transformations of Spanish palaces for the millionaires of the Florida East Coast, John and Mable Ringling commissioned Dwight James Baum to build a \$1,500,000 Venetian Gothic palazzo on Sarasota Bay. Even at this time, 1924, before the art museum was being discussed, the Ringlings obviously had a deep affection for Venice. Mable Ringling wanted in the new mansion a combination of elements from two of her favorite buildings, the façade of the Doge's Palace in Venice surmounted by the tower of old Madison Square Garden. Baum designed a structure of freely integrated units of roseate stucco and warm brown cast stone with balconies of terracotta and arched windows borrowed from Venetian palaces. In the façade which faces the bay, Baum did imitate the first two floors of the exterior of the Doge's Palace quite literally and even restored the stylobate of three steps no longer visible in Venice. The idea of the tower was retained but was transformed by Baum to one in keeping with the Venetian exterior of the building. The patterned brickwork of the upper section of the Doge's Palace, which had been eliminated from the Ringling façade, was used to set the tower decoratively apart from the rest of the building. Below the tower on the east façade is a large relief of John and Mable Ringling as Adam and Eve.

On the west an 8,000-foot terrace of variegated marble enclosed by terracotta balustrades creates a piazzetta between the Residence and the dock at which Mable Ringling moored her gondola, brought back from Venice. The experience of sunset from the terrace and the view from the tower westward across Sarasota Bay and Long Boat Key to the Gulf of Mexico are both unsurpassed in Florida.

The interior of the mansion, with thirty rooms around a two-and-one-half-story roofed court, is furnished with elaborately carved and gilded furniture, much of which came from the mansions of Vincent Astor and Jay Gould. Preserved to give the future a glimpse of the American magnate

of pre-depression days are John Ringling's silver telephone, his personal barber chair, his bathtub carved from a single block of yellow Siena marble, with gold fixtures, and his private bar from Cicardi's Winter Palace in St. Louis. An Aeolian organ completes the picture.

CIRCUS MUSEUM

John Ringling did not found a circus museum and it is unlikely that he was aware of the artistic and historic importance of circus artifacts. Yet such a museum was necessary if a significant part of Americana was not to be lost. The history of the circus is preserved in woodcuts, engravings, heralds, posters, photographs, costumes, wagons, and an amazing variety of pieces of physical equipment made to set up and move the tent show and to furnish the background for tumblers and fliers, clowns and animal trainers. Some of the paper material was preserved by circus fans and private collectors. Physical equipment was frequently destroyed when it ceased to be functional. In 1949, therefore, the first museum dedicated to the history of the circus was established on the grounds of the art museum.

The exhibitions begin with the predecessors of the circus in antiquity and reveal the continuous tradition of types of performances to the present time. Especially rich is the collection of woodcuts, engravings and printed bills depicting the rope walkers, posture makers, and animal trainers who performed in the fairs and market places in the 16th, 17th and 18th Centuries, and the beginnings of the modern circus in the equestrian shows of the end of the 18th Century. The major part of the museum is devoted to the American circus from 1793, when George Washington attended the Rickett's Circus in Philadelphia, through the era of P. T. Barnum and James A. Bailey, William Cameron Coop, Adam Forepaugh, the Sells Brothers, and the Ringling Brothers. Within the past two years the collections have been tripled through purchases, long-term loans, and gifts. With the physical equipment recently acquired, a circus "backyard" has been set up, with a blacksmith's and wheelwright's shop, harness maker's and sail maker's shops, cook house tables, and dressing tents complete with a magnificent array of costumes.

Of both artistic and nostalgic interest are the

elaborately carved wagons which were part of the circus parades of the past century. The Ringling Circus Museum has the largest number of authentic horse-drawn circus vehicles in one location in the world, including such historic wagons as the Five Graces Bandwagon of the Adam Forepaugh Show, the Lion and Gladiator Bandwagon made for John Robinson, the Lion Tableau wagon made for the Carl Hagenbeck Wild Animal Company, the Elephant Bandwagon of Sells-Floto, the Lion and Bride of the Great Wallace Show, and the famous Ringling Bellwagon.

These wagons, covered with allegorical or exotic reliefs and adorned with gold leaf and brilliant colors, are the lineal descendants of the Baroque chariots designed by Rubens for triumphal entries and political pageants.

CULTURAL CENTER

The chief concern of the Ringling Museum during the past several years has been to demonstrate to the people of Florida that their art museum is not just a tourist attraction but is an educational institution with many cultural services to offer, aside from the exhibition of the permanent collection. This program has been so successful that the Museum has become an essential adjunct to the educational system of the state, and the cultural center of the Florida West Coast.

Thousands of young people are brought to the Museum annually in school groups; TV programs presented by members of the museum staff are sent directly into classrooms; movies, filmstrips, and

exhibitions of original works of art are circulated to the schools and colleges of the State. Annual symposia with leading American and European art historians, critics, and artists as speakers bring together the practicing artists and the graduate students in fine arts from the colleges and universities. Loan exhibitions of the work of Florida artists are frequently shown at the Museum and are prepared for circulation to other parts of the country. The Asolo Theatre is in constant use for lectures, movies, chamber music, a winter opera season, and an annual summer festival of Baroque and Restoration plays.

In response to the intense interest in contemporary art in Florida, plans are being developed for the eventual acquisition of a permanent modern collection and the addition of a separate wing to the museum building to house it. This does not imply that the original specialization of the museum will be abandoned. On the contrary, just within the past few months a collection of 16th, 17th, and 18th Century drawings has been started with the purchase of studies and sketches by Giulio Romano, Tintoretto, Romanino, Poussin, and Fragonard. The library is being developed with the same specialization to the end that it will become the nation's foremost library for research in Baroque art and serve as the basis for the eventual establishment of a Center for Baroque Studies at the Ringling Museum.

But this is only the beginning. The potentialities of the Ringling Museum are as limitless as was the majestic vision of its founder.

Ringling Circus Museum—The *Five Graces* Bandwagon, 1878.





In the great domed rotunda of the University Museum monumental Chinese painting and sculpture is displayed to considerable esthetic advantage.

Madeline W. Crosby

The Museum of “What in the World

Every generation enjoys the use of a vast hoard bequeathed to it by antiquity, and transmits that hoard, augmented by fresh acquisitions, to future ages.
Thomas Macaulay

To the visitor returning to the University Museum today after a lapse of years it appears quite different from his memory of it, but he soon realizes that it is only the surface which has changed—more color, less crowding, more objects on open pedestals—that fundamentally the Museum is carrying on the role assigned to it three-quarters of a century ago by a dedicated handful of men who laid a firm foundation of policy and ideals. From the first it was clearly agreed that the Museum would strive to lead in its field work and interpret the results of that work in such a manner as to be understood by those who were not specialists. In doing this the Museum would serve as a cultural and social center for Philadelphians as well as an institution of learning. To carry this tradition for 75 years has been a challenge faithfully met by each director of the Museum since its beginning. There have been side excursions, but none has ever lost sight of the original “Boulevard of Tradition.” With each regime there has been an enrichment by blending, rather than replacing, “old” with the “new.”

In the past ten years the University Museum has sent out more long-term expeditions than any other Museum in the world. We are presently excavating at Tikal in Guatemala, Hasanlu in Iran, Gordion in Turkey and doing underwater exploration off the south coast of Turkey. Excavation in Egypt will start in the spring of '61. The directors of these expeditions have tremendous responsibility. While abroad they must solve the astronomical number of problems that arise on a “dig,” and at home they must plunge into the task of writing up the season's finds while also doing the curatorial work of their departments.

One of the major responsibilities of the Museum is to house and make accessible comparative material for the use of scholars and students in schools of higher education such as our own University. The collections are not for the purpose of illustration alone, but in their entirety serve as material for research work. Since the Museum's

ABOUT THE AUTHOR: Madeline W. Crosby is Membership Secretary of the University Museum of the University of Pennsylvania in Philadelphia.

curators are more than keepers of collections, they are specialists in certain fields—such as the people and cultures of the Ancient World, aboriginal America, Africa, and the Pacific—it is not surprising that for the last 13 years these scholars hold appointments as professors of the University. A majority of their classes are held here in the Museum where the collections are immediately available.

In addition to the formal teaching of university students and lecturing to scientific societies, our Director, Associate Director, and curators are constantly lecturing for civic groups, business and social clubs. Our own Morning Lecture Series for Museum Members and their friends deals with a wide range of subjects from exploration to the arts and crafts, from the highest civilization to the art of primitive people. The group attending these talks is mostly made up of non-specialists, so the lectures are not of a technical nature though always of a cultural value and presented in an interesting way. Here again we call on our staff to give the lectures. Somehow our curators always seem to find the time to help the Museum with the biggest to smallest problem.

Whether the request is from a small boy or from a large impersonal industrial company, our policy of doing our best has always been rewarding in many unexpected ways.

After patient years of excavation of the big Gordion tumulus the news was released that our expedition had tunneled through the tumulus and found the tomb intact and the wooden roof unbroken. At this time our director had a long distance call from the president of a lumber company out in Oregon asking what their chances were of getting a small sample of this wood for their company. Our radiocarbon test run on samples of wood from the tomb walls gave its age as ± 743 B.C. The tree ring test showed some of the juniper to be 700 years old at the time of cutting. The lumber company was most anxious to have a piece of it, size did not matter, for comparative study and identification. They had never heard of huge complete beams of wood 2,700 years old in such a state of preservation. The company built to scale from our own drawn plans and sections two exact replicas of the original wooden structure, one for their own display, the other very generously presented to the University Museum.



For nine years the CBS archaeological quiz, "What in the World?" has been stumping the experts. Enjoying a lighter moment above are the moderator, Dr. Rainey, with permanent panelists Carleton Coon and Alfred Kidder II, and guest panelist Jacques Lipchitz standing between them.

There are many such instances that might be cited to point out how a museum today figures in the mind of large industries and businesses as well as in that of the individual.

I sometimes think of the Museum as an enormous information booth where our staff is on hand to answer all sorts of questions that come up during the course of the day. The curator may get a call saying: "Two scientists are down at the Educational entrance wanting to discuss evolution and its relation to the Bible." The curator goes down and finds two young boys (age 10 or 12). They introduce themselves as the charter members of their Saturday science club who each week tackle a specific problem. Having read a number of books on evolution they came to the Museum in search of answers to some of the problems that had arisen, i.e., do real scientists think the fossil *Australopithecines* of South Africa are the "missing link"? Or the visitor may turn out to be a foreign professor interested in cuneiform tablets wanting to discuss his translation, or the director of a new small museum who wants to know how we run our museum. His train leaves within the hour but he is sure our director can cover the field in that time. Visitors from all over the world, lecturers and teachers on all conceivable subjects from metaphysics to the cross-stitch, students in every field, art dealers, visitors from every walk of life—all find in the collections something to interest them. The dentist is gleeful when he finds the jadeite and iron pyrite

The Museum of "What in the World?"

inlays in the teeth of a Maya priest. The lawyers are delighted with the Babylonian contract-tablets, law codes and actual court cases; they find the laws of ancient times both amusing and surprisingly modern. The physician takes a clinical interest in our crippled Egyptian of the 5th Dynasty. Though the label reads, "The left thigh is much shorter than the other, probably due to a fracture in early youth," he returns time and again to confirm his private diagnosis of some congenital disorder. Mathematicians, engineers, architects, clergymen, writers and artists, businessmen, geologists and botanists, each one seeks to learn and to have the collections explained from his own particular point of interest.

With each new generation the Museum's responsibility to the public increases. More and more is expected of it. The Museum grows in answer to demands.

Members and visitors alike come to the Museum as a prelude to travel, thus equipping themselves with the necessary forehand knowledge to a better understanding of the past culture and present customs of the people they are going to meet. Though undeniably we are living in an age of travel (both space and air), those who do not possess the means

or time to enjoy this privilege outnumber by far the minority who do. Therefore they, too, turn to their Museums to help cultivate their tastes and broaden their knowledge. Through a trip to a museum all can truly find the charm of the ancient past.

The Museum meets the adults' need in many ways—such as the Saturday afternoon concerts, the Sunday documentary films, and the native folk dances and music—all coordinated with the collections in our Museum. We find that for the visitors an informal gallery talk before each Sunday program serves as a good introduction to the afternoon's entertainment.

The Museum welcomes and encourages civic and scientific groups to use its galleries and auditorium for their meetings; one day there may be a meeting of the American Institute of Electrical Engineers or a Council on World Affairs, the next a recital of chamber music or a meeting of the Handweavers' Guild. The Handweavers is one of the groups which make considerable use of the Museum, for many of the patterns designed and woven by them are adapted, or sometimes taken directly, from pieces in our collections. Each spring an exhibition of their work is held in the Museum.

Addams and Anthropology, coupling the cartoons of Charles Addams and actual artifacts, exemplifies the varied temporary exhibitions shown at the University Museum.

Typical of the refurbished exhibition halls throughout the University Museum is the remodeled North American Indian gallery with permanent lighting and cases.



The fine arts student and the student of commercial design also find in the collections an inexhaustible source of inspiration. When these classes come in it is always a temptation to look over their shoulder as you wind your way between squatting figures on the floor or those sitting on camp stools, busily sketching the lovely porcelains, bronzes, wood carvings. For some, the esthetic beauty of the objects is directly applicable; for others, they will serve as a fund of experience to draw upon in future years.

The Museum's "Summer Workshop" is a junior edition of an art class. In them, the young people are shown beautiful objects and given explanations as to the meaning of the designs. The summer's project may include sketching or the making of clay tiles or wax portraits. Each student is encouraged to interpret the object as he sees it.

Last year 20,000 school children with their teachers came to the Museum to be guided by our staff through the galleries. As well as having the objects which their lessons deal with explained to them, the children use their eyes in making their own observations. It is not unusual to have even the youngest in the group recognize the relation between objects of two different cultures. Though it is true that many of these children come because it is part of the school program, it is equally true that some are the same children who come of their own choice on Saturday mornings. On these mornings the children are entertained with films, folklore, legends and myths, little travel talks, or special programs such as a Museum quiz game. The programs are coordinated with our collections. Through this they are learning about children of other countries of ancient as well as present times. I would like to point out that we have watched some of these young visitors grow up to young adults. One is now working as a volunteer in our Casting Department, another in the re-arrangement of the ethnological storage; still another is doing his graduate work as an anthropologist.

A departure from the more serious side of the Museum occurs with our radio and television programs. Perhaps the best known program, now in its tenth year, is "What in the World?" The object of the program is for our panel of experts to identify objects from the storerooms of our own and other museums. The moderator and two of the regular panelists are from the Museum, while the third panelist is a guest expert.



Excavations in the field have won for the museum many of its most famous treasures; the Eckley B. Coxe, Jr., missions to Egypt from 1916 to 1926 brought back the huge Egyptian architectural elements installed in the gallery above.

Our temporary exhibitions delight not only our own community but draw the interest of many individuals from out of town. In recent years the exhibition program has been planned so as to complement the undertakings in excavation. A *Phrygian Art Show* and an *Art of the Ancient Maya* exhibition, in each case arranged through the efforts and cooperation of the countries concerned, have brought into focus the fruits of our fieldwork. Also, the temporary exhibitions have enabled the visitor to see fine pieces from other museums both here and abroad, and those belonging to private collections, and, last but not least, our own treasures that are usually in storage for lack of permanent exhibition space. This lively presentation of changing exhibitions, lectures, special social events such as the Members' parties, and the friendly feeling that is felt by all who enter the Museum, have all helped to make museum-going an exciting and regular habit—not just a once-in-a-lifetime duty.



Central patio of Santa Barbara Museum of Natural History, with covered walks.

V. L. VanderHoof

Natural History of Santa Barbara

Santa Barbara, California, lies on the Pacific Coast 100 miles northwest of Los Angeles and 350 miles southeast of San Francisco. The city is built on the piedmont of the rugged Santa Ynez Mountains to the north and is fronted, to the south, by the Pacific Ocean. With a metropolitan population of scarcely 150,000, there is found here an unusual concentration of cultural activity unlikely to be matched in larger urban centers. High on our list is the newly established Santa Barbara campus of the great University of California, where the local enrollment is expected to grow from the present 3,000 to 12,000 or more in the next decade. Among the other institutions are a top-flight Museum of Art, an active and growing Historical Society and Museum, a Botanic Garden specializing in the myriad native plants, a Music Academy and three legitimate theatres attracting famous artists and, lastly, a Museum of Natural History that will be the subject of this article. Santa Barbara has no heavy industry, but within a few years it has become one of the nation's centers of research and development in electronics, solid-state physics and other disciplines concerned with modern industrial progress and the defense effort. All this means, of course, that the lay population is leavened with relatively large numbers of high-level scholars from many fields of inquiry.

These prefatory remarks should serve to suggest two questions: why it is that a comparatively small city can adequately support such a large number of organizations devoted to satisfying the cultural needs of the residents and visitors? Except for the local campus of the State University, all of the institutions named are privately endowed or supported. What is it, then, that makes this private support possible? The answers lie, perhaps, in the net effect of several circumstances, some of which are: high average income, above average educational background, an unusually fortunate climatic and geographic setting, and a large segment of retired people to whom such activities appeal. There is also the civic pride of all citizens when the institutions noted above really serve them and their hosts of yearly visitors.

The Santa Barbara Museum of Natural History had its beginning in 1916 as the "Museum of Comparative Oölogy." The only holdings

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were extensive egg and nest collections of W. Leon Dawson and Rowland Gibson Hazard. Due to the interest of Caroline Hazard, sometime president of Wellesley College, and her sister-in-law, Mrs. Rowland G. Hazard, the present site and first building were given in 1922. The name was changed to "Museum of Natural History" and there began the display of the previously mentioned eggs and nests with added mounted birds, reptiles and mammals. The first count of visitors, made in 1922, showed but a few hundred people. A full-time director, answerable to a board of trustees, was appointed, and a paid taxidermist was engaged. In the 38 years that followed, the number of yearly visitors has grown to more than 120,000, the staff to 20 full-time employees, and the number of exhibit halls to eight. The total floor space is 56,000 square feet and the site is 2.38 acres. There are two auditoriums, one seating 600 and one seating 100. The small one, now in second floor space intended for invertebrate storage, will soon be replaced by an equal-sized one-story building. This will be used as a classroom and as a meeting place for local scientific societies and will contain every aid to teaching and listening. There is a new planetarium, seating 60 around a Spitz projector, with an adjoining display lobby containing a Foucault pendulum, orrery, and astronomical photographs; a large library room with shelf-lined walls and a new three-story stack building adjoining; an air-conditioned laboratory for taxidermy and storage of modern vertebrates and invertebrates; a large vertebrate paleontology laboratory; and a two-story building given over to archaeological preparation and storage. Finally, there are ten private offices and a reception area near the main entrance.

The Junior Department has its own children's library in a separate building near a structure containing children's classrooms and two offices. Nearby is a newly constructed masonry and steel zoo where local residents, such as skunks, raccoons, rats, owls and others are displayed and available for handling by youngsters.

EXHIBITION HALLS

1. *Campbell Hall of Insects.* All local forms are shown in a systematic arrangement. Panels showing insect structure, life cycles, and morphology adjoin small dioramas illustrating ecology in the desert, streamside, and forest. Two large dioramas include insects in a tropical forest and a Santa

Barbara locale; each may be viewed in "daylight" or "moonlight" to enhance differences in butterfly coloration. Dimensions: 14' x 44'.

2. *Fleischmann Mammal Hall.* Here are eleven full-size dioramas presenting the local fauna against the mountain, plain, and ocean background. Among present and former residents are the California grizzly bear, the Tule elk, the timber wolf, the mountain lion, the mountain sheep, and the California sea lion. Ten small dioramas show the small mammals. Dimensions: 40' x 70'.

3. *Sarah Hamilton Fleischmann Bird Hall.* Arranged according to the American Ornithologists Union check list, over 400 resident and migrant birds of the south coastal area are displayed, including fine specimens of the rare California condor, whose last remaining protected refuge is in the Santa Ynez Mountains just northeast of Santa Barbara. A feature of this hall is a 25-foot case showing the many local varieties of ducks in full flight. Table cases reveal hundreds of various nests with their complement of eggs. These are a part of the "founders' collection" of the parent Museum of Comparative Oölogy. Dimensions: 30' x 60'.

4. *Fleischmann Marine Hall.* Since Santa Barbara is on the coast with relatively warm waters, marine life abounds and is abundantly displayed in this hall, mainly in habitat groups. One large diorama seeks to show the subaqueous denizens from the strand out to ten fathoms, or just beyond the beds of giant kelp. All the fishes and soft-bodied invertebrates are made of latex cast in plaster molds taken from freshly caught specimens. The latex method has been used here for many years and produces an exceptionally life-like result. The method was developed as a substitute for plaster of paris casts which tend to produce fish that look as if they are made of plaster of paris! Another large case shows the marine forms that constitute the community around and under a local wharf. Flat cases show the recognizable debris cast up on the local beaches—shells, egg cases of rays, net floats, bottle caps, bird and animal bones, driftwood, and rounded stones derived from along-shore outcrops. All are scientifically labelled and people frequently compare and identify their own finds from this exhibit. They go away elated when told that this is fundamentally what the professionals do! Dimensions: 32' x 54'.

5. *Geology and Paleontology Hall.* A recently

The Natural History of Santa Barbara

installed mounted skeleton of the Santa Rosa Island dwarf mammoth elephant dominates this room. Notable, too, is the skull of a killer whale from the miocene diatomite deposits of nearby Lompoc. This skull is over five feet long and the great teeth are six inches high. The evolution of the horse is shown in a series of 1/6-scale dioramas. Many local vertebrate fossils are to be shown when the mineral and gem displays are removed to the new mineral room now under construction. Among other exhibits in the Geology Hall is a working two-drum seismograph which makes visible the constant local microseisms and the occasional strong shocks throughout the world. An eight-foot model of one of Santa Barbara's off-shore oil drilling towers occupies an enclosure in the room's center. Dimensions: 32' x 54'.

6. *Mineral Hall.* The bird habitat room, installed over 30 years ago, is now being remodelled to accommodate a revised mineral and cut gem display. Five flush cases, with inch-thick laminated glass, will house the more valuable gems, both rough and cut, while the large crystals and native metal specimens will be in wall cases. The number of mineral species is not large, but the minerals and crystals are—a policy that seems to be very effective in appealing to the public in a small museum.

7. *Gould Indian Hall.* The Santa Barbara coast and Channel Island area is rich in occupation sites of aboriginal human groups. Our museum has been pursuing digging and research in this field since its founding. The Gould Hall is replete with artifacts and skeletons of what appear to be three local cultures, the oldest going back perhaps 10,000 years. Only this year, on Santa Rosa Island (30 miles off-shore from Santa Barbara) human femora dated by radiocarbon at 10,500 years have been found by us. They may turn out to be contemporary with the dwarf mammoth found nearby. A special exhibit in this hall shows a large number of archaeological finds dated by the radiocarbon method. Dimensions: 24' x 54'.

8. *Coggeshall Bird Habitat Hall.* This building, just completed, literally wraps around the mammal hall and library and its design conforms to existing Spanish Mediterranean style. Beneath is a very large garage to house the museum's six vehicles. Under construction at the moment are nine large dioramas to show shore birds, desert birds, marsh birds, an island rookery for sea birds, eagle's nest,

condor's nest, and upland birds. The dioramist has completed all the 1/6-scale locale paintings and the full-scale charcoals are under way. Nearly all the taxidermy is completed and foreground substrate will be installed as soon as the backgrounds are finished. We envision total completion in eighteen months. A wide area connecting the mammal hall with the bird hall will provide space for a new sea-lion rookery and a new elephant seal rookery, both 8' x 16'. Ancillary space here will be used to display latex replicas of the local reptiles and amphibians. Dimensions: 8,000 square feet.

9. *Hale-Harvey Botany Hall.* Dominating one end of this room is a very large sylvan diorama representing the spring flora of nearby Figueroa Mountain, a 4,500-foot rugged peak. Other displays, in natural birch cases, show seed dispersal, origin of garden plants, gourd varieties as used by man, various types of corn, and a large display of mushroom replicas using the latex techniques. Flowering plants, native or horticultural, are displayed occasionally when in bloom. Dimensions: 30' x 40'.

Additional exhibits, usually small, are placed in a random fashion in some of the passageways and around the central patio.

PUBLICATIONS

The annual report and the quarterly, called *Museum Talk*, are issued regularly, principally for museum members. Occasional papers and department bulletins are published when research manuscripts and publication funds are available at the same time.

JUNIOR PROGRAM

A program for children has been in effect at the museum for 30 years. In 1959, over 150 school groups, with 5,000 children, were conducted through the exhibits by our staff. Our regular after-school, Saturday, and summer groups numbered nearly 7,000 participants in the same year, and all took part in systematic instruction in most phases of natural history. Teachers find the techniques valuable to carry into their classrooms. The entire program is integrated to some extent with the public school system, but receives no financial help from it.

SCIENTIFIC COLLECTIONS

582 study skins of California mammals; 4,325 study skins of North American birds; 10,000+



Technician John Davis puts the finishing touches on a clay model of a Mako Shark, from which a mold and a final latex cast will be made for the Fleischmann Marine Hall.



Dioramist Ray Strong begins preparation of a diorama shell for the eagle nest group in the new Coggeshall Bird Habitat Hall; shown are preliminary oil, transfer sketch, and model.

birds' eggs, including species from Great Britain, Asia and Africa; an almost complete systematic series of North American birds north of Mexico; 8,000+ Lepidoptera, 3,500+ Coleoptera; 2,500+ Miscellaneous Insecta and Arachnida; 50,000+ shells of mollusca; 10,000+ artifacts, skulls, and skeletons of California aboriginals; 1,000+ specimens of various fossil vertebrates, many from the pleistocene of Santa Rosa Island; 4,000+ herbarium sheets from the Channel Islands; 5,500 herbarium sheets of exotics; 22,000 herbarium sheets of natives; 1,000+ specimens in mushroom collection.

There has never been an attempt to make a systematic mineral collection.

MUSEUM FINANCES

The endowment fund now amounts to \$1,683,000 and the operating budget has been running over \$100,000 per year. Income in addition to endowment yield arises from gifts and membership fees. The membership fee entitles purchasers to the publications and admission to the thirteen yearly Sunday lectures.

The land and buildings have a present worth of about \$600,000, but the cost of reproduction would be nearly three times this figure.

THE WORKING POLICY OF THE MUSEUM

When the Santa Barbara Museum of Natural History was formally chartered, it was described as "an educational organization devoted to the study, display, and interpretation of the fauna, flora, and prehistoric life of the Pacific Coast." Throughout the years, the museum has pretty well stayed within these parameters, and this has certainly been one of the keys to its moderate success. However,

times change and so does the concept of what may be included in the term "natural history." It seems to this writer that a natural history museum may well turn its interest toward anything in nature, organic or inorganic, and thus include all of the physical sciences as well as all of the biological sciences. Perhaps the Santa Barbara Museum's *raison d'être* might be rephrased to read: "An educational organization devoted to research, exhibition, and dissemination of knowledge of natural history, with emphasis upon the Pacific Coast." We might add: "and with special emphasis upon the three counties of which Santa Barbara is the center." In any event, the above lines represent the present working policy of this small museum, which cannot hope to compete with the broad programs in larger cities, except in one respect—quality. It is far better to have a few exhibits of unquestioned excellence than to evolve into a vast warehouse of things on view.

Dissemination of knowledge means imparting what we have learned to others, either through research, exhibits, classes, or publication. Research is the cornerstone of the lot, for only by exploring the frontiers of knowledge can we hope to have the authority to make our exhibits accurate and conformant with the best standards. And this is, of course, true of our classes and our publications. The staff at Santa Barbara is encouraged to do all these things as the essence of its work. We hope to maintain this balance and to nurture it, within the bounds of our resources, by maintaining a climate in which the staff can work to its full capabilities. The future will then take care of itself, and growth, which is inevitable, can occur without impairing our fundamental objective—striving for quality.



East Room of the Pierpont Morgan Library. It was in this room that the meetings were held during the Panic of 1907. Ezra Stoller Photograph.

Mary M. Kenway

Opulent Scho

While Madison Avenue has evolved from a quiet, residential street to an active business thoroughfare that has lent its name to a state of mind, the Library has stood at the corner of 36th Street, outwardly little changed by the changing world. Fifty years ago, directly at the corner, was the brownstone Morgan residence. Further east rose the marble building designed to house J. Pierpont Morgan's private and growing collections. He was the first connoisseur in the United States to form a sizable assembly of illuminated manuscripts. The first great collection of master drawings in this country was brought here by him in 1910. He was also a pioneer in gathering the letters and literary manuscripts of his contemporaries as well as those of earlier periods. It was especially important to him that the Library building at 33 East 36th Street should provide an appropriate setting. Admired in its day, it is still an ornament to the city of New York and the only 20th Century building here whose preservation, officials say, must be assured at all costs.

McKim, Mead and White, the leading New York firm of architects, were chosen to design it. McKim, in turn, called on painters and sculptors, at home and abroad, to embellish it. Harry Siddons Mowbray, just back from heading the American Academy in Rome, was responsible for the murals in the East Room and Entrance Hall. Edward Clark Potter modelled the front door lionesses, as he later did the grown-up lions of the New York Public Library. American artists living abroad were entrusted with the selection of marbles and other decorative elements.

No less care was lavished on the interior, under Mr. Morgan's own eye. The furniture was made in England, from designs studied after pieces in the Victoria and Albert Museum. It was shipped to this country and installed, only to return to England to be re-designed and enlarged, the better to suit the proportions of the rooms. Even such utilitarian objects as file cabinets and card catalogues were specially built to harmonize, and both they and the shelf space for books had to be enlarged half way through—a state common to all libraries.

Completed in 1906, the Library took an ever greater place in Mr. Morgan's life. Seated in the West Room, surrounded by his most cherished works of art (which are still to be seen there), playing his

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aven on Madison Avenue

favorite solitaire, he kept control over his other interests, whether showing his treasures to selected guests or holding meetings of the vestry of St. George's Church, or of the Executive Committee of the Metropolitan Museum of Art. It was here that he waited out the bankers gathered in the East Room during the panic of 1907. That scene, so graphically described by Walter Lord in *The Good Years*, has given the building its place in history.

In 1924, the younger J. P. Morgan determined to implement what he knew to have been his father's wish. By his gift, the Library became a public trust, incorporated as a research library by special act of the New York State legislature. Overwhelming requests to see Mr. Morgan's gift brought about the beginning of the exhibition program, started in 1924 at the New York Public Library, since adequate exhibition facilities were not available at 33 East 36th Street. Over 180,000 people in four months, the largest attendance recorded for the Public Library up to that time, came to see the exhibition of literary and historical manuscripts from the Morgan Library collections. In 1928, Mr. Pierpont Morgan's brownstone residence on the Madison Avenue corner was razed to make room for a second building devoted to the needs of the staff and visiting scholars, and for exhibitions.

Since this inspiring beginning, the exhibition program has been one of the Morgan Library's major contributions to the cultural life of New York City, and in fact, to the nation, through its generous loans of unique material to other institutions. A dramatic presentation of the material outside the New York area was made in 1957, when an exhibition of "Treasures from the Pierpont Morgan Library" was prepared with an elaborate illustrated catalogue and sent to seven American museums.

The two buildings of the Library are open free to visitors from Mondays through Saturdays, except during August. Theme exhibitions, as well as selections from the Library's holdings, have been held almost continuously over the past twenty-five years. At the time of the 1939-40 World's Fair, there was a comprehensive exhibition that filled every available spot in the buildings, and brought in floods of visitors. Frequently exhibitions use the Library's holdings as a nucleus, which is expanded by loans from private collections and institutions. Such diverse subjects as Dr. Samuel Johnson, the Bible, Rembrandt's drawings, La Fayette, children's books, landscape drawings, early scientific thought, Mesopotamian cylinder seals, and the drawings of Piranesi have been given elaborate presentations during the past dozen years. A series of exhibitions of the Library's illuminated manuscripts, classified regionally, was inaugurated in 1953, with Italian manuscripts, and continued in 1958, with the group from Central Europe. These will be followed within the next decade by English, French, and Flemish, each described in a definitive catalogue.

The publications program of the Library carries on the tradition established at the turn of the century, when the elder Morgan began to issue his monumental series of catalogues describing his book and art collections. The current program includes illustrated exhibition catalogues, manuscript facsimiles with introductory comment, such as Perreault's *Tales of Mother Goose* and Thackeray's *The Rose and the Ring*, and the Director's *Annual Reports to the Fellows*, which describe in lively detail each year's acquisitions.

While the exhibitions and publications have given the public a taste of the treasures behind the bronze

Opulent Scholar's Haven on Madison Avenue



West Room, Mr. Morgan's original study, showing his desk, door to the vault, favorite treasures, and portrait. Ezra Stoller Photograph.

doors, students from Europe and Asia, as well as from all parts of the United States and Canada, have more and more found here materials in their particular fields of interest. In the Reading Room, which is open to scholars the year round, research is done for dissertations and definitive editions, for learned biographies and historical novels. Illustrations for textbooks, encyclopedias, monographs and popular articles are drawn from the Library's wealth of reference material in its specialized fields, as well as from original sources. The number of readers has increased year by year, until 1960 will probably show a 30% gain over any year of the preceding decade.

In recent years a bindery and a conservation laboratory have been added to assure proper preservation of precious and fragile objects for future gen-

Library Garden in July, 1960, showing excavation for new connecting building, to be three stories high, with auditorium space, additional offices, and other facilities.



erations, and a photographic department has been established to serve the needs of scholarship.

Since 1924 the collection has never ceased its steady growth. Appraised at just over four million dollars at the time of the elder Morgan's death in 1913, the value of the collection is closer to forty million today. Acquisitions, made largely with funds provided by the association of Fellows, have averaged over \$125,000 a year for the past decade. The main strength of the collections is in mediaeval and Renaissance manuscripts, early printed books, master drawings, bindings, and autograph manuscripts, letters, and historical documents.

In view of the Library's increased activities and



Façade of the original Library building, designed by McKim, Mead & White. Ezra Stoller Photograph.

services, it needs now to increase its physical size and functional facilities. Another Morgan, this time an architect, is helping the Library to grow inside itself, without losing the external character that has made the building a landmark. The accompanying photograph shows better than words how the connecting corridor between the old and new buildings will be tripled in width and topped with a small lecture hall whose movable seats make it usable also for exhibitions. The entrance and exhibition hall of the annex will have another floor added at the second-floor level to provide staff offices and laboratory facilities, a new and enlarged Print Room, and additional stack space. The Reading Room will remain unchanged except for the blessing of air conditioning, which will extend throughout the building and make it more conducive to the work of summer scholars. It is even more essential for the preservation of paper and vellum, of leather, wood, and canvas.

As the bulldozer moves in from Madison Avenue, an era closes, but a new era of greater activity and usefulness is opening.

Adaptability in Exhibition Design

It is doubtful that a perfect temporary exhibit area could be designed for a history museum that deals with a wide range of objects varying in size from a precious stone to a Conestoga wagon, many of which must be adequately protected by some sort of transparent package. There may be museums with sufficient funds and personnel to do comprehensive redesigning for each exhibition—these would require only adequate space and lighting facilities. But most museums have neither the time nor the money to institute complete changes for the specific requirements of each new exhibit.

There are, however, several basic tenets which can be used as points of departure from which to approach specific organizational requirements. The area should be pleasant (inviting would be a better word) yet neutral enough to complement any group of objects with a minimum of background change. It should be flexible and quickly adaptable to a variety of objects in variable quantities. And it should provide respite from museum fatigue.

The Ohio State Museum recently set aside an irregularly shaped room, with two large, arched entrances and three doors leading to offices, to accommodate changing exhibits (see Figure 1). The fifteen-foot ceiling was lowered four and a half feet, using acoustical material, permitting installation of adjustable flush-mounted incandescent fixtures for general lighting, highlights, and direct lighting of two-dimensional displays. The display units themselves may be lit with fluorescent and/or incandescent lights. To improve the acoustical properties and contribute a feeling of warmth, cork was laid over the existing gray terrazzo floor. With storage space at a premium and limited manpower for moving heavy cases, false walls that would contain self-storing exhibit units and at the same time serve to conceal storage space seemed to provide the most practicable solution. So, virtually all wall space was converted to cases, although when no cases are in use, all surfaces are such that two-dimensional display (prints, photographs, etc.) is simplified.

One wall, including an office door, was uniformly divided vertically with cherry uprights into seven sections, crossed horizontally at eye level by panels covered with open-weave cloth (see Figure 4). The cloth permits repeated use of two-dimensional material without

ABOUT THE AUTHOR: W. E. Marshall was graphic and exhibits designer for the Ohio Historical Society for eight years; during that period he also acted as consultant for museums not under the Society's jurisdiction. With an associate he designed all the exhibits in the new Dayton, Ohio, Museum of Natural History. Mr. Marshall was born in Minnesota and spent his early years in Pennsylvania. He received degrees from Montana State University and from Wittenberg University in Springfield, Ohio, and did graduate work at Ohio State University. He was appointed to a position with the State Historical Society of Colorado this month.

Adaptability in Exhibition Design

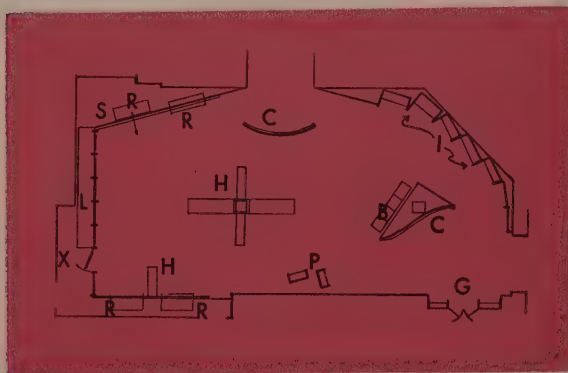


Figure 1

KEY:

- S—Storage
 - C—Cork and cherry directional-label panels
 - B—Bench
 - P—Cases on poles
 - G—Gift Center
 - R—Roll in-or-out cases
 - H—Hanging cases (post or wall)
 - L—Large case with optional openings
 - I—Interchangeable (back and glass) cases
 - X—Wall removed
- Main rotunda of museum on right; hall of paintings on left.

maintenance. Five of the panels rise (the cherry is grooved both for panels and glass) to form one large case or any combination of case and panel—which in turn varies the wall pattern. Brackets out of sight on the case side of the cherry dividers provide shelf support, leaving the background free of any hardware.

Two sides of the room have panels extending four inches from the surface of the structural wall at the eye-level height, maintained throughout the room for both panels and case openings (see Figure 5). These panels have vertical strips of $\frac{3}{4}$ " square cherry, spaced $\frac{3}{4}$ " apart on formica (to minimize wear and tear) providing a hanging surface for graphic material; by attaching a small $\frac{3}{4}$ " strip of wood to the back of the mount, photographs and prints may be placed anywhere along the wall with only slight pressure.

Sections of this panel are removable, giving access to four cases which roll out (like huge drawers) to any position from flush to a foot cantilevered (see Figure 5). Additional exhibit space or a change in traffic pattern can be achieved by using cases of matching design which attach to the panels perpendicularly—or to a central bearing column. The aluminum legs supporting the free end may be quickly removed for stacking storage.

Figure 2



Figure 3





Figure 5



Figure 6

The light housing was minimized by limiting the space to slightly more than the thickness of a fluorescent tube and concealing the ballast and starter in the case bottom. All movable cases have interchangeable glass and display panels, permitting a variety of adaptations: as see-through cases with glass on both sides, as deep cases with glass on one side and the other panel, or as two shallow cases with glass on both sides and a panel through the center.

The irregular shape of one end of the room was minimized by constructing cases of varying depths (see Figure 6). These cases again use cherry separations; however, in this instance the cases can not be combined to make one large case. The glass front and exhibit panel are interchangeable and one side of each panel is cloth-covered. A variety of material is used on the reverse side of the panels which, in addition to being reversible, are a modular that fit any case. The height inside these units is ten feet, allowing ample room for diverse light fixtures and hanging apparatus out of the visitor's line of vision.

Curved traffic control panels were added at the two main entrances (see Figure 3). The $\frac{3}{4}$ " vertical cherry strip motif was repeated here, with the addition of insulating cord sandwiched between the strips (see Figure 2), providing a workable surface for show titles.

Two cases, placed to draw visitors into the traffic pattern (see Figure 7), are supported on heavy conduit permitting a 360-degree adjustment. False backs, as elsewhere, are removable for easy installation or interchanging with the glass.

Simplicity was maintained throughout; trim and molding were eliminated. Glass fronts are removable with suction cups, making entry impossible for the non-suction-cup-carrying public but facilitating installation and interchanging of parts. Case bottoms are $\frac{3}{8}$ " below the glass line so that an insert can be used which conforms to the character of the material exhibited.

The room can be converted in twenty minutes from a gallery for two-dimensional objects to a three-dimensional exhibit area with a maximum of twenty-four cases.

*Entire Design by W. E. Marshall and Michael Spock.
All Cabinet Work by Ohio Historical Society Staff.
Photos by Ohio State University Photographic Department.*

Figure 7





Fenimore House at Cooperstown, one of the museums maintained there by the New York State Historical Association.

ABOUT THE AUTHOR: George R. Clay is a free-lance writer who has published short stories in anthologies and a number of magazines, principally in the *New Yorker*. During this past year and a half, while on the staff of the New York State Historical Association, he contributed articles on Fenimore House, and Farmers' Museum material, to *Curator*, *American Heritage*, and *This Week*, publications representing three levels of the "distant audience" mentioned in the accompanying article. He is currently with Princeton University—still writing—and lives on a farm outside of town with his wife and five children.

George R. Clay

Do Museums Ed

According to Walton and Andrews' recently published *Foundation Directory*, the museum's share is less than 1 per cent of all grants, as compared to 41 per cent for Education and another 16 per cent for Scientific Research and Humanities.

When does a cultural institution become generally accepted as an educational one? Museums consider themselves to be both but, quite obviously, their assumptions are not universally honored. Why? Are we kidding ourselves? What real contribution are we making to our audience?

Certainly the size of that audience seems impressive. By my own conservative estimate, last year over a hundred million people visited some 4,000 museums: more than went to schools or colleges or, in all probability, than bought a single book during 1959. There are no available figures on the national increase in attendance during the past ten years, but at Fenimore House and the Farmers' Museum, the New York State Historical Association's two museums in Cooperstown, it has risen about 80 per cent: from 97,000 to 175,000.

Like all statistics, these can be interpreted in a number of ways. Perhaps, as certain mass circulation magazines have smugly pointed out, they reflect an upsurge in cultural awareness across the country. They also reflect comparative prosperity, more leisure time, longer paid vacations, livelier (and sometimes less honest) publicity, better roads and more cars. Indirectly, they attest to the gradually rising and broadening levels both of secondary and higher education, and to the pace and uncertainty of modern life which has created a hunger for any stabilizing experience—including the sense of continuity and creativity which museums are expected to provide.

While these and many other circumstances have increased the demand, attendance figures cannot be used to measure the quality of what museums have supplied. It is no trick to demonstrate that we have assumed, in John Canaday's words, a "new role as mass educator." What needs clarifying is the difference between mass and academic educational values, the validity of each kind, and the extent to which museums as a whole fulfill their particular set of obligations.

?

Before attempting to reach overall agreement on these questions, each museum must find its own answers. Here at Cooperstown our situation is a little different from that of most comparable organizations, for we combine the diverse activities of historical society, art gallery, and outdoor museum.

Exhibits at the Farmers' Museum emphasize workaday aspects of the not-so-golden age of homespun: tools of the farmer, his wife, and the craftsmen on whom they depended. Dozens of frontier activities are displayed—sugaring to soap-making; singling to churning—and there are continuous demonstrations of such skills as broom making and carpentry, spinning and weaving. Nine authentically restored buildings, built between 1795 and 1829, have been moved from within a hundred-mile radius of Cooperstown to the six-acre strip of land behind the museum's main barn: country store, smithy, doctor's office, druggist's shop, schoolhouse, printing shop, lawyer's office, tavern, and early farmstead. Wherever possible these buildings serve their original function: a blacksmith works the smithy; a printer operates the hand press; daily chores are done at the farmstead. As examples of how the mid-19th Century farm family might have spent its day in town, the Cardiff Giant hoax is on view at one end of the Village Crossroads, and an 1840 traveling show of religious and horror paintings is hung in the carriage shed behind the tavern.

Fenimore House has a variety of collections—academic portraits, genre paintings, Browere's Life Masks—but, like the Farmers' Museum, it empha-

sizes the everyday lives of simple farmers and craftsmen, not in terms of their labor but of their art: their efforts to decorate the utilitarian and to utilize the decorative. Shop signs, weather vanes, over-mantles, fireboards, primitive paintings: these and many other examples of folk art are displayed alongside such special exhibits as early children's toys.

In both its museums the Association is trying to show that much of what counted most in the American experience was unspectacular, and to convey this on many different levels, in a stimulating manner, for the widest possible audience.

Our basic audience is the summer tourist—American families on vacation, with no informed interest either in rural social history or in folk art. We don't attempt to entertain them with pageantry or intrigue them with fancy exhibition devices. Rather we want, in that hour or so allowed us, to give them a chance to identify with the past, simply and directly. There is a bare minimum of the "hands-off" policy, and whenever a tool is sturdy enough we encourage the visitor to use it himself: to heft a piggott, operate a treadmill churn, gouge at a dough trough, rive a shingle. Where the use of the tool is more complicated—as in braking, scutching and hetcheling flax—we demonstrate it. Objects are never merely identified, never treated as curiosities; they are used as active, three-dimensional associations with the past. We are constantly weeding out superfluous duplications, getting rid of "live storage" displays, avoiding the study collection, simplifying: not in order to spoon-feed or condescend to

Do Museums Educate?



Among the 19th Century handicrafts demonstrated by retired artisans are blacksmithing (left) and hand printing (right).

our audience, but to concentrate more effectively on presenting objects in ways that will evoke the people who once used them.

Our section on farm implements is no longer a chronological clutter of early plows, planters and cultivators, but a simple, effective exhibit called "The Farmer's Year": twelve consecutive displays, one for each month, devoted not only to planting and harvesting but to such seasonal chores and pastimes as butchering and turkey shoots, weather prognostication and road mending. The objects are only important in that they can be made to signify. Similarly, the oxen in the Village Crossroads are not there as a conversation piece or to amuse children, but to give visitors some idea of how different the pace of life must have been a hundred years ago and more. The Cardiff Giant may, incidentally, be entertaining, but it is presented as an example of what drew the crowds in an era when religion and circuses could mix.

These are all source materials in an outdoor classroom where social history is shown, rather than formally taught. We not only demonstrate broom making, but grow our own broom corn at the Lippitt Farm. The chickens and ducks, cow and calf, pigs and sheep that wander freely over the grounds are just what the average homesteader would have owned, treated as he might have treated them. We don't cultivate shabbiness for its own sake, but neither do we paint the picket fence or polish the brass any more often than a self-respecting frontier farmer would have. Our guides and demonstrators are not quaintly costumed or

primed with a set spiel. They are much more effective left free to be themselves: elderly men and women from the hills of Otsego County, where roots are close to the way of life which the museum reflects.

This same approach—trying to evoke the people behind the objects and the way of life behind the people—is used at Fenimore House. Increasingly, we have tried to give a sense of the world in which folk art flourished, using the pictures themselves to illustrate that world: how people dressed; the things they valued most; the look of their farms and fields and furnishings.

Each museum has its special emphasis, but both are concerned with the whole context, the hum and buzz of life in our particular section of the early republic. Through each, we are trying to get the visitor to think about new meanings, ideas, relationships. Our assumption is that tourists come to us knowing little or nothing about our subject, but that they will be quick to respond; that they prefer being honestly stimulated to being feebly entertained; that no spectacle which falsely glamorizes the past can compete with a genuine opportunity to associate with it through the ordinary objects of an earlier day.

We do not normally guide adult visitors, on the theory that they learn more if they are able to move at their own pace and with their own interests; but we feel strongly that, on the next audience level, school children need and want to be taught throughout their museum visit.

About 20,000 boys and girls make class visits each spring. We take considerable pains to see that they are prepared before they arrive, and that our guides know when to expect them and what museum areas the teacher would like emphasized. Our least successful efforts on this level are with unprepared youngsters who come during the summer months on camp group visits, and are either in no mood to learn or are badly supervised. By contrast, our most successful approach is to the Association's junior members, called Yorkers: a group which had grown by last May to 8,234 students belonging to 230 chapters, or history clubs, within public and parochial schools throughout the state. While each Yorker chapter is locally sponsored and operated, the Association acts as central headquarters, publishes a club magazine, and each May holds a statewide convention at which individual and chapter prizes are awarded

for achievement in the field of history over the current academic year. Whether it has come from twenty or two hundred miles away, when a Yorker chapter arrives at our museums the kids are invariably alert, enthusiastic, and knowledgeable. And this is also true of the occasional college and foreign student groups who come by special arrangement and request guidance.

On quite a different level from its guided tours, the Association has developed a vigorous adult program: lecture series, workshops, symposia and seminars. Like our museum, all of these programs tell the history of the unspectacular, but they speak to different audiences and make different use of our resources. Our Local History Enthusiasts program is a lecture series for Coopers-town residents. The three-day Local History Workshops, which we sponsor each September at a different state college, are specifically designed for local historians and limited to such single themes as New York in the Colonial Period, or in the Civil War. The Association's most elaborate adult educational venture is its Seminar on American Culture, held at our museums during the first two weeks of each July.

Because they allow fullest use of our collections, Seminars have always put particular emphasis on American folk culture: courses dealing with the

customs, tales, songs, art, and skills by and with which ordinary people lived in the handicraft era. These sessions have been balanced by courses of immediate practical value to the professional: everything from advanced genealogical techniques to the conservation of paintings and museum objects.

For experts in our field—historians and conservators who can teach us, as well as learn from our collections—we have held Conversational Weekends at Fenimore House during the winter: symposia devoted to such highly technical problems as the attribution and iconography of primitive paintings. On the same level, we stimulate research by turning over the resources of our excellent small library to anyone working (for that matter, browsing) in our areas of social history; by occasionally financing the publication of outstanding books or monographs in these fields; and by providing a scholarly outlet through the Association's own magazines, *New York History* and the *New York Folklore Quarterly*.

These two quarterlies, like so much else that the staff concerns itself with, reach what might be called the Distant Audience; a whole separate category of readers, listeners, viewers who—like those who actually come to our museums—are approached on a number of distinct educational levels. This article represents one level—a high one, I

The Lippitt Farm, typical of the farms of Central New York State in the early 19th Century, is part of the Farmers' Museum.



Do Museums Educate?

presume. But during any given calendar year we reach our distant audience in numerous other ways—not only through articles and picture stories in magazines, but lectures, loan exhibits, books, radio and television programs, and the press. In some of these forms, our material has solid educational content; in others, it is barely perceptible. During this past year, for example, we have contributed to publications as diverse as the *Encyclopaedia Britannica*, *American Heritage*, *Time*, and *This Week*; lectured to organizations ranging from professional to patriotic to fraternal; sent loan exhibits to county fairs as well as to art galleries. A fair portion of this output is straight publicity, frankly designed to bring tourists to our upstate village of 2,800 souls, 25 miles from the nearest city and ten from the closest major highway.

Constructive public relations and honest publicity are fully justified; museums *are* part of their community, and they must make themselves known to the traveling public for whom, in the last analysis, they exist. But if we concentrated on these activities to the detriment of research and presentation, our claim to serious consideration would be fraudulent indeed.

Even so—even granting that we do a quality job—for whom are we doing it, and what does our contribution amount to? How can any institution claim to *educate* an anonymous mass, which needs no special qualifications to enter its doors, and which comes and goes at will?

In the first place this mass, this nondescript flow which we refer to as our “visitors,” is anonymous only at a distance and in the aggregate. As soon as it enters our museum it breaks down into individuals or small groups who have come for specific reasons and can be approached on different levels of learning appropriate to their wishes and abilities. They may not be required to have qualifications, but they have them nevertheless. And while it is perfectly true that they are a voluntary rather than a captive audience, with freedoms that would be fatal to any school or college, this very dependence upon the visitor’s interests is not only healthy for museums, but entirely appropriate to the kind of educational experience they are uniquely equipped to offer.

As I have indicated, this experience differs with the audience; but in no instance does it duplicate the academic. Tourists are not taught in any formal sense: at best they are stimulated to think about

new meanings, ideas, relationships. School children are not given comprehensive training in mental skills: their classwork is supplemented in our particular field. For the interested amateur (whether his interest is in crafts or collecting, periods or pieces) we offer new knowledge and greater perspective. For special adult groups—local historians, curators, genealogists, teachers, librarians—we provide practical aid in their professions. For experts, we support research and provide fresh source material. And for all these differently qualified members of the general public, we salvage and conserve valuable objects and documents, source materials which would otherwise be destroyed; we use expertise (in many instances, the best available anywhere) to find out what these objects and documents signify; and we present our discoveries in three-dimensional exhibits of a sort which academic institutions cannot hope to attempt.

While no museum’s approach to learning is as comprehensive as any school’s or college’s, in its special field it should be able to contribute something both valid and unique to much wider audiences than schools and colleges reach. We *are* “mass educators” and as such have an obligation to publicize our availability, as well as to provide scholarly research and imaginative presentation. The really important thing is to define mass education not as learning geared to the lowest common denominator, but to the greatest variety of denominators.

However you slice it, our share of the philanthropic pie is a miserable sliver. But before asking how we can get foundations to adopt standards which include achievements in mass education, we should ask whether we are living up to the standards which we should, long ago, have set for ourselves.

The stone barn is the main entrance to the Farmers’ Museum.



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CURRENT EXHIBITIONS

Color Indicates Permanent Installations

CANADIAN

Ottawa, Ont., National Gallery of Canada: "Jardin Volcanique," through Nov. 3. "Contemporary Color Lithography," through Jan. 15. AFA Traveling Exhibition.

Toronto, Ont., Art Gallery: "Painting in Postwar Italy," through Oct. AFA Traveling Exhibition.

Vancouver, B.C., Fine Arts Gallery: "Bernard Ralph Maybeck," through Oct. Smithsonian Traveling Exhibition.

Winnipeg, Man., Art Gallery: "British Artist-Craftsmen," through Oct. Smithsonian Traveling Exhibition.

Winnipeg, Man., University of Manitoba: "Brasilia—A New Capital," through Oct. 29. Smithsonian Traveling Exhibition. "Achievement in the Building Arts," through Oct. 29. AFA Traveling Exhibition.

WESTERN

Berkeley, Calif., University of California, Robert H. Lowie Museum of Anthropology: "Nigerian Independence," through Nov. "Indonesian Art," "Indians of California and Northwest Coast," both continuing indefinitely.

Colorado Springs, Colo., Fine Arts Center: "Prints by Munakata," Nov. 4-27. Smithsonian Traveling Exhibition.

Corvallis, Ore., Oregon State College: "The Way of Chinese Landscape Painting," through Nov. 20. Smithsonian Traveling Exhibition.

Denver, Colo., Art Museum: "Shape and Form," through Feb. 15. "Western Heritage," through May 21.

Long Beach, Calif., Museum of Art: "A Corporation Collects," Nov. 4-27. AFA Traveling Exhibition.

Los Angeles, Calif., California Museum of Science and Industry: "Design West," Nov. 4-Dec. 4.

Los Angeles, Calif., County Museum: "Eland Habitat Group," male, female, and calf, in a scene depicting the plains country of northern Tanganyika, East Africa; animals collected on the John Jewett Garland-Los Angeles County Museum East African Expedition in 1956; new installation.

Los Angeles, Calif., County Museum: "Textiles of Antiquity," through Oct. "Deakin Mission Paintings," through Dec. 24. "49th National Exhibition of Southern California Watercolor Society," Oct. 19-Nov. 27. "Abby Aldrich Rockefeller Folk Art Collection," through Nov. 28. AFA Traveling Exhibition.

Los Angeles, Calif., Municipal Art Gallery: "Pasadena Society of Artists," through Nov. 6. "Alaska and Hawaii Art," Oct. 25-Nov. 13. "Las Artistas," Nov. 8-Dec. 4.

Palm Springs, Calif., Desert Museum: "The Best of Life," through Nov. 5. AFA Traveling Exhibition.

Phoenix, Ariz., Art Museum: "Arizona Collects—Sculpture," "Beckmann Show—Oils," "Recent Acquisitions," all through Oct.

Pocatello, Idaho, Idaho State College: "Drawings by Leonardo," through Oct. AFA Traveling Exhibition.

Portland, Ore., Art Museum: "New Painting from Yugoslavia," Oct. 19-Nov. 10. AFA Traveling Exhibition.

Riverside, Calif., University of California Art Museum: "Carl Morris Retrospective Exhibition," Nov. 7-27. AFA Traveling Exhibition.

Sacramento, Calif., Crocker Art

Gallery: "Modern French Masters," through Nov. 10. "Drawings by the Masters," through Nov.

San Diego, Calif., Fine Arts Gallery: "San Diego Art Guild Exhibition," "War, Peace, and Union," both through Oct. "Chinese Snuff Bottles," through Nov. 6. "Garden Architecture," Nov. 4-27. "Kaethe Kollwitz," Nov. 8-29. AFA Traveling Exhibition.

San Francisco, Calif., California Academy of Sciences: "The Alaskan Eskimo," through Oct.

San Francisco, Calif., M. H. de Young Museum: "Abstract Calligraphy by Nanoku Hidaï," through Oct.

San Francisco, Calif., Museum of Art: "West Coast Printmakers: Kathan Brown, Leonard Edmondson and John Ihle," through Oct. "Masterpieces of the Last One Hundred Years from West Coast Museums and Private Collections," Oct. 18-Nov. 20. "35th Annual Exhibition of the San Francisco Women Artists," Oct. 29-Nov. 27.

San José, Calif., Rosicrucian Egyptian, Oriental Museum: "Portraits of Greatness," through Nov. Smithsonian Traveling Exhibition.

San José, Calif., State Teacher's College: "Museum Purchase Fund," Nov. 8-29. AFA Traveling Exhibition.

Santa Ana, Calif., Charles W. Bowers Memorial Museum: "Orange County Art Association Exhibition," through Nov. 6. "Arts Medica," Nov. 1-31.

Santa Barbara, Calif., Museum of Art: "Japanese Prints from the Museum Collection," through Oct. 29. "American Landscapes," through Oct. 30. "Perceptions in Photography," through Nov. 13. "Recent Works by Designers Paul Tuttle and Kip Stuart," Oct. 21-Nov. 27.

(Continued on next page)

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Santa Clara, Calif., University of Santa Clara, de Saisset Art Gallery: "Color Woodcut Prints by Hiroshi Yoshida," Oct. 28-Nov. 27.

Santa Fé, N.M., Museum of New Mexico: "Sculpture and Paintings by Marcel Mayer," through Nov. 3.

Seattle, Wash., Art Museum: "Los Angeles Paintings Since 1925," through Nov. 6. "46th Annual Exhibition of Northwest Artists," Nov. 10-Dec. 4. "Form Givers at Mid-Century," through Nov. 6. AFA Traveling Exhibition.

Seattle, Wash., Charles and Emma Frye Museum: "Early Drawings by Toulouse-Lautrec," through Nov. 13. Smithsonian Traveling Exhibition.

Tempe, Ariz., Arizona State University: "Creative Engineering: The Work of Nervi," Nov. 6-28. AFA Traveling Exhibition.

Tucson, Ariz., Art Center: "American Prints Today—1959," Nov. 6-27. Smithsonian Traveling Exhibition.

MIDWESTERN

Akron, Ohio, Art Institute: "Art and Visual Perception," Nov. 6-27. AFA Traveling Exhibition.

Albion, Mich., Albion College: "Recent Work by Constance Fowler," "Selections from the Permanent Collection," both through Oct.

Ann Arbor, Mich., University of Michigan, Museum of Art: "The Technique of Fresco Painting," Nov. 1-25. Smithsonian Traveling Exhibition.

Austin, Tex., University of Texas: "Andrew Dasburg Retrospective Exhibition," through Oct. AFA Traveling Exhibition.

Cedar Falls, Iowa, Coe College: "The Private World of Pablo Pi-

casso," through Oct. AFA Traveling Exhibition.

Cedar Falls, Iowa, Iowa State Teacher's College: "Mauricio Lasansky Retrospective Exhibition," Oct. 18-Nov. 8. AFA Traveling Exhibition.

Charleston, Ill., Eastern Illinois University: "Adventure in Collecting," through Nov. 5. AFA Traveling Exhibition.

Chicago, Ill., Art Institute: "Rembrandt Etchings," through Oct. "The Works of Corot," through Nov. 27.

Chicago, Ill., Historical Society: "The Story of American Glass," Nov. 1-30. Smithsonian Traveling Exhibition.

Chicago, Ill., Museum of Science and Industry: "Water for America's Future," an extensive composite replica of selected sections of the nation's countryside, including cities, villages, mountain ranges, forests, coast-line areas, water-filled lakes, reservoirs, rivers, and canals teeming with shipping and other activity, as well as lightning, thunder, and rain; demonstrates how the United States Corps of Engineers serves the nation in the development of its water resources; new installation.

Cincinnati, Ohio, Art Museum: "Walt Kuhn Memorial Exhibition," through Nov. 13. "Gifts to the Museum from the Print and Drawing Circle and its Members," through Nov. 15.

Cleveland, Ohio, Museum of Art: "Paths of Abstract Art," through Nov. 13.

Columbia, Mo., University of Missouri, Fine Arts Center: "Private Worlds," Nov. 1-22. AFA Traveling Exhibition.

Columbus, Ohio, Gallery of Fine Arts: "Purist Painting," Nov. 5-25.

AFA Traveling Exhibition.

Crawfordsville, Ind., Wabash College, Yandes Gallery: "Persian Miniatures," Oct. 23-Nov. 17. AFA Traveling Exhibition.

Dallas, Tex., Museum of Fine Arts: "22nd Annual Exhibition of Texas Painting and Sculpture," through Nov. 13. "The Abby Aldrich Rockefeller Folk Art Collection," Nov. 15-Dec. 15. AFA Traveling Exhibition.

Davenport, Iowa, Municipal Art Gallery: "Designer-Craftsmen U.S.A.," Nov. 13-Dec. 4. AFA Traveling Exhibition.

Dayton, Ohio, Art Institute: "Selections, 1960-61, for the Circulating Gallery," Nov. 1-27.

Dearborn, Mich., Henry Ford Museum and Greenfield Village: "Edison Power Station," an operating replica of the Edison Illuminating Company's Station A, has been erected in Greenfield Village; the original, built in 1886 in Detroit, figured in the early life of Henry Ford; new installation.

Decatur, Ill., Art Center: "The Whitney Annual," Nov. 7-27. AFA Traveling Exhibition.

Des Moines, Iowa, Art Center: "Philip Evergood Retrospective Exhibition," through Nov. 6. "Des Moines Collects," Nov. 11-27.

Detroit, Mich., Belle Isle, Dossin Great Lakes Museum: A museum devoted to the history, recreation value, and economic importance of the inland seas. Timely exhibits on Great Lakes subjects include builders' half models, "The Language of the Lights," "Running Lights," and "Aids to Navigation"; open Wednesday through Sunday 1:00 to 7:00 p.m. The Museum is a gift to the City of Detroit made

possible through the Dossin family of Detroit.

Detroit, Mich., Fort Wayne Military Museum: "Indian Food Plants"; plants are authentic reproductions representing foods utilized by the Indians of Michigan and the Great Lakes region; included are vegetables, fruits, nuts, and roots; new installation.

Detroit, Mich., Historical Museum: "Centennial of the Lincoln Election Campaign," through Nov. 9. "Lion in the Wilderness," "On the Air," both continuing indefinitely.

Detroit, Mich., Institute of Arts: "Masterpieces of Flemish Art: Van Eyck to Bosch," Oct. 18-Dec. 31. "Musical Instruments from the Elizabeth Firestone Willis Collection," continuing indefinitely.

East Lansing, Mich., Michigan State University, Kresge Art Center: "Religious Subjects in Modern Graphic Arts," Nov. 8-30. Smithsonian Traveling Exhibition.

Evansville, Ind., Museum of Arts and Sciences: "Mid States Annual Art Exhibition," Nov. 6-30.

Flint, Mich., Institute of Arts: "Members' Collections," through Nov. 9.

Fort Worth, Tex., Art Center: "Flavor and Fragrance," through Oct. 28. AFA Traveling Exhibition.

Georgetown, Tex., Southwestern University: "Works by University of Texas Faculty Members," Nov. 1-30.

Houston, Tex., Museum of Fine Arts: "Pre-Columbian Mystery," through Nov. 16. "From Gauguin to Gorky," Oct. 22-Dec. 11.

Jacksonville, Ill., Strawn Art Gallery: "Twelfth National Print Exhibition," Nov. 6-27. AFA Traveling Exhibition.

Kalamazoo, Mich., Western Michigan University: "Art in Opera II," Nov. 12-Dec. 10. Smithsonian Traveling Exhibition.

Kent, Ohio, Ohio State University, Art Gallery: "Some Younger American Artists," Nov. 10-30. AFA Traveling Exhibition.

Lafayette, Ind., Purdue University: "Recent American Prints," Nov. 13-Dec. 6. Smithsonian Trav-

eling Exhibition.

Manitowoc, Wisc., Rahr Civic Center and Public Museum: "Annual Manitowoc County Art Exhibition," through Oct.

Milwaukee, Wisc., Art Center: "Milwaukee Collects, Painting and Sculpture," through Oct. "Atget in Paris—1900-1925," through Oct. AFA Traveling Exhibition.

Minneapolis, Minn., Institute of Fine Arts: "Exotic Art from the Jay C. Leff Collection," through Nov. 20.

Minneapolis, Minn., Walker Art Center: "Japanese Design Today," through Nov. 20. Smithsonian Traveling Exhibition. "Marsden Hartley," through Oct. "Paris Vivant," Oct. 22-Nov. 12. Both AFA Traveling Exhibitions.

Nacogdoches, Tex., Stephen F. Austin State College: "Works by University of Texas Faculty Members," through Oct.

New Concord, Ohio, Muskingum College: "Contemporary Architecture of Mexico," Nov. 10-30. AFA Traveling Exhibition.

Northfield, Minn., Carleton College: "Japanese Woodblock Prints," Nov. 6-27. Smithsonian Traveling Exhibition.

Oberlin, Ohio, Dudley Peter Allen Memorial Art Museum: "Graphic Arts of Sweden," through Nov. 1.

Omaha, Neb., Joslyn Art Museum: "British Artist-Craftsmen," November 13-Dec. 11. Smithsonian Traveling Exhibition.

Quincy, Ill., Art Club, "Abraham Rattner Retrospective Exhibition," through Nov. 1. AFA Traveling Exhibition.

Saginaw, Mich., Museum: "Walter Quirt Retrospective Exhibition," Nov. 7-27. AFA Traveling Exhibition.

St. Louis, Mo., City Art Museum: "St. Louis Artists Exhibit Their Work," through Oct. "Contemporary Japanese Prints," through Dec. 1.

South Bend, Ind., Art Association: "The World of Edward Weston," Nov. 1-30. Smithsonian Traveling Exhibition.

Terre Haute, Ind., Sheldon Swope Art Gallery: "The Figure in Contemporary American Paint-

ing," Nov. 1-22. AFA Traveling Exhibition.

Toledo, Ohio, Museum of Art: "Barye: Sculpture and Drawings," through Oct. "Five Centuries of Drawing," Nov. 6-27. Both AFA Traveling Exhibitions.

Tulsa, Okla., Philbrook Art Center: "The Engravings of Pieter Brueghel the Elder," through Nov. 30. Smithsonian Traveling Exhibition. "The Abby Aldrich Rockefeller Folk Art Collection," through Oct. AFA Traveling Exhibition.

Urbana, Ill., University of Illinois: "The Seasons," Nov. 1-23. Smithsonian Traveling Exhibition.

Waterloo, Iowa, Grout Historical Museum: "International Stamp Show," through Oct. 29.

SOUTHERN

Atlanta, Ga., Art Association: "Paintings by Elizabeth Shumacher," "Paintings by Paul Stone," both through Oct. "Member—Collector," through Nov. 7. "Work by Mrs. Guthrie Foster and Pat Turner Cravey," Nov. 6-20. "Forms from Israel," through Nov. 5. AFA Traveling Exhibition.

Auburn, Ala., Alabama Polytechnic Institute Museum of Art: "William Pachner Retrospective Exhibition," Nov. 13-Dec. 4. AFA Traveling Exhibition.

Baton Rouge, La., Art Commission: "18th Annual Louisiana State Art Exhibition," Oct. 30-Nov. 20.

Chapel Hill, N.C., Ackland Art Center: "Contemporary Italian Drawing and Collage," Nov. 8-28. AFA Traveling Exhibition.

Charlottesville, Va., University of Virginia: "Irish Architecture of the Georgian Period," Nov. 5-27. Smithsonian Traveling Exhibition. "Artists as Collectors," through Oct. AFA Traveling Exhibition.

Chattanooga, Tenn., George Thomas Hunter Gallery of Art: "8th Annual Exhibition of Artists of Chattanooga and Vicinity," through Oct.

Columbus, Ga., Museum of Arts and Crafts: "Bronzes by Antoine Louis Barye," "39th California

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Watercolor Exhibition," "Traveling Exhibition of American Color Print Society," all through Oct. "Indonesian Batiks," through Oct. Rowland Traveling Exhibition. "Bazaar Paintings of Calcutta," Nov. 5-30. Smithsonian Traveling Exhibition.

Coral Gables, Fla., University of Miami, Joe and Emily Lowe Art Gallery: "Twenty American Paintings," through Oct. IBM Exhibition.

Fayetteville, Ark., University of Arkansas, Arts Center Gallery: "Everett Spruce Retrospective Exhibition," through Nov. 6. AFA Traveling Exhibition.

Fort Lauderdale, Fla., Art Center: "Watercolors and Drawings by Thomas Rowlandson," Nov. 5-27. Smithsonian Traveling Exhibition.

Huntington, W. Va., Huntington Galleries: "Contemporary French Tapestries, II," Nov. 10-Dec. 15. Smithsonian Traveling Exhibition.

Louisville, Ky., J. B. Speed Art Museum: "German Color Prints," Nov. 1-23. Smithsonian Traveling Exhibition.

Memphis, Tenn., Brooks Memorial Art Gallery: "Contemporary Paintings," "Contemporary Prints," "Contemporary Wall Hangings," "Alaskan Eskimo Exhibition," all through Oct.

Miami, Fla., Museum of Modern Art: "Bernice Kolko, Creative Photography," "Earl Wilson, Primitive Painting," "Mexican Art Exhibition," all through Oct.

Montgomery, Ala., Museum of Fine Arts: "History of the American Railroad," "Prints by Doel Reed," both through Oct.

Nashville, Tenn., Children's Museum: "Bowls are Basic," illustrates the use man has made of bowls and pots through the centuries; in-

cludes examples of ancient and modern, from all continents, of all kinds of materials; through August, 1961.

New Orleans, La., Isaac Delgado Museum of Art: "British Portraits and Landscapes of the 18th and 19th Centuries from Louisiana Collections," through Oct.

Norfolk, Va., Museum: "Gallery of Northern European Arts," includes fine and decorative arts of Northern Europe from the Renaissance through the 18th Century; new installation.

Norfolk, Va., Museum: "Tide-water Artists Annual Exhibition," through Oct.

Orlando, Fla., Central Florida Museum: "Arctic Riviera," Nov. 8-30. Smithsonian Traveling Exhibition.

Pensacola, Fla., Art Center: "Drawings by European Children," Nov. 12-Dec. 4. Smithsonian Traveling Exhibition.

Tallahassee, Fla., Florida State University Museum: "William Pachner Retrospective Exhibition," through Oct. AFA Traveling Exhibition.

Tampa, Fla., Art Institute: "South American Art Today," through Oct. "Young Artists of Africa," Nov. 10-30. Both AFA Traveling Exhibitions.

West Palm Beach, Fla., Norton Gallery and School of Art: "Florida Craftsmen 10th Annual Exhibition," through Nov. 14.

Williamsburg, Va., Colonial Williamsburg, Abby Aldrich Rockefeller Folk Art Collection: "Edward Hicks, 1780-1849," through Oct.

EASTERN

Baltimore, Md., Museum of Art: "Lee Gatch Retrospective Exhibition," Oct. 23-Nov. 13. AFA Trav-

eling Exhibition.

Baltimore, Md., Walters Art Gallery: "Vases Mounted in Ormolu," Nov. 5-Jan. 15.

Binghamton, N.Y., Roberson Memorial Center: "Hugo Robus Retrospective Exhibition," "José de Creeft Retrospective Exhibition," both through Oct. Both AFA Traveling Exhibitions.

Boston, Mass., Children's Museum: "Reading, Writing and Arithmetic," through Nov.

Boston, Mass., Institute of Contemporary Art: "Egon Schiele," through Nov. 6.

Boston, Mass., Museum of Fine Arts: "Maurice Prendergast," Oct. 26-Dec. 4. "Karolik Drawings and Watercolors," Nov. 1-30.

Brooklyn, N.Y., Museum: "European Prints," through Oct. "Egyptian Sculpture of the Late Period," Oct. 18-Jan. 31.

Brooklyn, N.Y., Children's Museum: "A History of Hallowe'en," "The Story of Galileo," both through Oct. "Iroquois Indian Village," through Nov. 1. "Thanksgiving Exhibition," Nov. 1-30.

Greensburg, Penna., Westmoreland County Museum of Art: "Man as Image," through Nov. 6.

Montclair, N.J., Art Museum: "29th Annual New Jersey State Exhibition," through Dec. 4.

Newark, N.J., Museum: "Magnetism," third in a series of six exhibitions dealing with the physical sciences; includes an instrument illustrating magnetic fields, and another allowing the visitor to feel the forces of attraction and repulsion of magnetic poles; other features include an electromagnet attracting iron filings when a circuit is closed; new installation.

Newark, N.J., Museum: "Olympic Sports in Art—Ancient to Modern Times," Oct. 20-Jan. 31.

New Bedford, Mass., Whaling Museum: "Whaling Voyage Around the World," a 1200-foot tempera on scenic cloth with a detailed view of New Bedford from the opposite shore; also included from Russell's voyage in the Kutu-soff are scenes from the Azores, Cape Verde Islands, East Indies, Australia, Tahiti, Marquesas Islands, Hawaii, and Rio de Janeiro, with whaling scenes interspersed; new installation.

New Britain, Conn., Art Museum: "Flannagan: Sculpture and Drawings," through Oct. AFA Traveling Exhibition.

New London, Conn., Lyman Allyn Museum: "Milton Avery Retrospective Exhibition," Nov. 6-27. AFA Traveling Exhibition.

New York, N.Y., American Museum of Natural History: "Nigeria Comes of Age," through Nov. 6. "Lute, Flute and Drum: Musical Instruments Around the World," through Jan. 2.

New York, N.Y., Asia House: "Ch'i Pai-Shih," through Nov. 15. "Thai Painting," through Nov. 15. Smithsonian Traveling Exhibition.

New York, N.Y., Metropolitan Museum of Art: "How To Look at Sculpture," designed primarily for children, the exhibition is an introduction to the art and materials of sculpture; includes more than 100 original works from early Egyptian to mid-20th Century American; groups comprise ancient, medieval, renaissance, and modern pieces juxtaposed to illustrate comparisons and understanding of sculptors' approaches to material and subject; through June 24, 1962.

New York, N.Y., Metropolitan Museum of Art: "The Arts of Denmark: Viking to Modern," through Jan. 8. "Children's Paintings From Chile," through Dec. 4. Smithsonian Traveling Exhibition.

New York, N.Y., Museum of the American Indian: "Arts and Crafts of the Navajo Indians," through Dec.

New York, N.Y., Museum of Modern Art: "Children's Outdoor Carnival of Modern Art," "New Talent XIV," "Structures by Richard Buckminster Fuller," all through Oct. "Museum Publications," "Visionary Architecture," both through Nov. 27. "A Bid for Space," through Dec.

New York, N.Y., Museum of Primitive Art: "Recent Acquisitions from the South Pacific," through Nov. 6. "Three Regions of Melanesian Art," through Nov. 13.

New York, N.Y., New-York Historical Society: "The Campaign of 1860—Prelude to the Civil War," through Nov. 15. "Niagara Falls 1678-1960," "Theatrical Posters of Ninety Years Ago," both continuing indefinitely.

New York, N.Y., Pierpont Morgan Library: "Presidents of the United States: Washington to Eisenhower," through Nov. 12.

New York, N.Y., Riverside Museum: "Federation of Modern Painters and Sculptors—20th Anniversary," Oct. 30-Nov. 27.

New York, N.Y., Solomon R. Guggenheim Museum: "Guggenheim International Award, 1960," through Nov.

New York, N.Y., Whitney Museum of American Art: "Young America—1960 Exhibition," through Oct.

Norwich, Conn., Slater Memorial Museum: "A Rationale for Modern Art," through Oct. AFA Traveling Exhibition.

Philadelphia, Penna., Art Alliance: "Art Directors' Club of Philadelphia, 25th Anniversary Show," Nov. 2-27. "Christmas Crafts Exhibition," Nov. 7-Jan. 5.

Philadelphia, Penna., Franklin Institute: "Chemistry Exhibit," operating exhibits as well as charts and diagrams; a small demonstration theatre with museum personnel performing experiments; also includes such phenomena as ionic and covalent bonding, states of matter, properties of metals and non-metals, organic chemistry, biochemistry, and radioactivity; new installation.

Philadelphia, Penna., Museum of Art: "Lithography: Senefelder to Picasso," through Oct.

Philadelphia, Penna., Pennsylvania Academy of the Fine Arts: "Exhibition of Work by the Academy's Current Faculty Members," Oct. 22-Nov. 27.

Philadelphia, Penna., Trade and Convention Center, Commercial Museum: "Paintings by Young Africans," Nov. 6-27. Smithsonian Traveling Exhibition.

Philadelphia, Penna., University of Pennsylvania: "The Medieval World," Oct. 24-Nov. 14. AFA Traveling Exhibition.

Pittsburgh, Penna., Carnegie Institute, Department of Fine Arts: "Picasso: the 'Saltimbanques'," through Oct. "Art Nouveau," Oct. 20-Dec. 11.

Portland, Me., Museum of Art: "The Art of Winslow Homer," through Nov. 12.

Poughkeepsie, N.Y., Vassar College: "German Artists of Today," Nov. 1-22. Smithsonian Traveling Exhibition.

Scranton, Penna., Everhart Museum: "Regional Art Exhibition," through Nov. 11.

Utica, N.Y., Munson-Williams-Proctor Institute, Museum of Art: "Art Across America," Inaugural Exhibition, through Dec. 31. Fountain Elms: "The Erie Canal," through Dec. 31.

Washington, D.C., Corcoran Gallery of Art: "New Spanish Paintings and Sculpture," Nov. 2-27. "The Art of Seth Eastman," Nov. 13-Dec. 13. Smithsonian Traveling Exhibition.

Washington, D.C., Library of Congress: "Signal Corps Centennial," through Nov.

Washington, D.C., National Gallery of Art: "Italian Drawings from Five Centuries," through Nov. 6.

Washington, D.C., Smithsonian Institution: "Two Centuries of Danish Deep Sea Research," through Nov. 10. "America Votes!" through Dec. 1.

Washington, D.C., Textile Museum: "Oriental Rugs and Carpets," opens Oct. 4.

WITHIN THE PROFESSION

POSITIONS OPEN

Columbus, Ohio, Ohio Historical Society: **Exhibits Designer**. To be responsible for the design, planning, and installation of history, natural history, and archaeological exhibits, as well as the visual aspects of large publications program. Must be capable of handling department administrative duties, working in close cooperation with a variety of specialists, and supervising competent staff. Salary \$5,760. Write to Erwin C. Zepp, Ohio Historical Society, 1813 North High Street, Columbus 10, Ohio.

St. Louis, Mo., Municipal Planetarium: **Planetarium Director**. Person to be in charge of the Municipal Planetarium now being built in St. Louis. Interested persons may secure further information by writing to the Department of Personnel, 235 Municipal Courts Building, St. Louis 3, Missouri.

San Antonio, Tex., Witte Memorial Museum: **Assistant to the Director, in Charge of Exhibits**. Individual with broad background and skill in museum exhibit preparation, model, and diorama work. Must be able to plan and install displays, care for collections, prepare catalogues, and give gallery talks. Salary to begin at \$4,000-\$6,000, depending on education, experience, and qualifications. Write to C. S. Marsh, Director, Witte Memorial Museum, 3801 Broadway, San Antonio 9, Texas.

STAFF CHANGES

Albany, N.Y., Institute of History and Art: **Daniel B. Murphy** has been appointed Business Manager.

Antietam National Battlefield Site, Md., National Park Service: **Benjamin Harrison Davis** has been appointed Superintendent.

He succeeds **Harry W. Doust**, who has retired.

Austin, Tex., Texas Memorial Museum: **Carl Chelf**, **Glen L. Evans**, and **Robert Wheeler** have been appointed Associate Curators.

Casa Grande National Monument, Ariz., National Park Service: **Aubrey F. Houston** has been appointed Superintendent. He succeeds **Albert T. Bicknell**, who has retired.

Chicago, Ill., Natural History Museum: **Edward F. Olsen** has been appointed Associate Curator. He succeeds **Albert W. Forslev**, who has resigned.

Dearborn, Mich., Historical Museum: **Quinn C. Smet** has been appointed Chief Curator.

Grand Portage National Monument, Minn., National Park Service: **Eliot Davis** has been appointed Superintendent.

Green Bay, Wisc., Neville Public Museum: **Stuart H. Mong**, formerly Director of the Oshkosh Public Museum, Oshkosh, Wisconsin, has been appointed Curator of Art. He succeeds **William H. Juhré**, who has resigned.

Harrisburg, Penna., Pennsylvania State Museum: **W. Fred Kinsey, III**, has been appointed Chief Curator; **John Witthoft** has been named State Archaeologist, to head a specialized archaeological research division within the Pennsylvania Historical and Museum Commission.

Milwaukee, Wisc., Public Museum: **Spenser W. Havlick** has been appointed Curator of Education.

Montgomery, Ala., Museum of Fine Arts: **Elizabeth Metcalf** has been appointed Registrar. She succeeds **Mrs. William L. Yielding**, who has resigned.

Montpelier, Vt., Vermont Historical Society: **Ruth Nims**, Assistant to the Director, has resigned.

New York, N.Y., American Craftsmen's Council: **Samuel M. Richardson** has been appointed Director of the Craft Research Service.

New York, N.Y., Staten Island Institute of Arts and Sciences: **Mrs. George Leggiadro** has been appointed Membership Secretary. She succeeds **Carla Nesslinger**, who has resigned.

Philadelphia, Penna., Franklin Institute: **Nelson R. Droulard** has been appointed Technical Director.

Philadelphia, Penna., Natural History Museum, Academy of Natural Sciences: **David C. Eades** has been appointed Assistant Curator in Entomology.

Portland, Ore., Art Museum: **Francis J. Newton** has been appointed Director.

St. Louis, Mo., Concordia Historical Institute: **Rev. A. R. Suel-flow**, Director, has been granted two years' leave of absence to serve as Research Secretary of the Synodical Survey Commission.

Salina, Kan., Kansas Wesleyan University: **Frank J. Anderson** has been appointed University Librarian.

San Francisco, Calif., California Academy of Sciences: **Robert C. Miller**, Director, has been given the additional appointment of Curator of the Department of Invertebrate Zoology; **Allyn G. Smith** has been appointed Associate Curator.

Santa Fé, N.M., Museum of New Mexico: **Ann Wittchen** has been appointed Curator of Exhibitions.

Santa Fé, N.M., School of American Research: **Edward M. Weyer, Jr.**, formerly of the American Museum of Natural History and the Museum of Anthropology of the University of California, has been appointed Director.

Positions and Personnel

Stones River National Battlefield, Tenn., National Park Service: **Lawrence Wiley Quist** has been appointed Superintendent.

Vermillion, S.D., State University of South Dakota, W. H. Over Museum: **José Wilson Rauth** has been appointed Temporary Assistant Director.

Washington, D.C., Corcoran Gallery of Art, School of Art: **Mitchell Jamieson** has been appointed Instructor.

PERSONALS

Walter C. Baker has been elected a Vice President of the Metropolitan Museum of Art, New York City.

John Wright Burns has been elected to the Board of Trustees of the Miami Museum of Modern Art, Miami, Florida.

Stanley A. Cain and **Robert Lawrence Stearns** have been

elected Members of the Advisory Board on National Parks, Historic Sites, Buildings and Monuments, National Park Service.

The National Science Foundation has awarded the Los Angeles County Museum, Los Angeles, California, a grant of \$7,400 to further the research of **Theodore Downs**, Curator of Vertebrate Paleontology.

Henry S. Dybas, Associate Curator of Insects at the Chicago Natural History Museum, Chicago, Illinois, has been appointed Research Associate in the Department of Biological Sciences of Northwestern University.

Alan E. Leviton, Assistant Curator of the California Academy of Sciences' Department of Amphibians and Reptiles, has been named the recipient of two research grants from the National Science Foundation and the Amer-

ican Philosophical Society of Philadelphia.

Mrs. Hobart F. Whitmore has been elected Chairman of the Women's Council of the Rochester Museum, Rochester, New York; **Mrs. Rupert W. Kuenzel** has been elected Vice Chairman; **Mrs. Paul M. Spiegel** has been elected Secretary; **Mrs. Edmond S. Spencer** has been elected Treasurer.

Herman L. Vail has been elected President of the Board of Trustees of the Western Reserve Historical Society, Cleveland, Ohio.

DECEASED

W. Hearley MacDonald, Member of the Board of Trustees of the Neville Public Museum, Green Bay, Wisconsin, died August 27.



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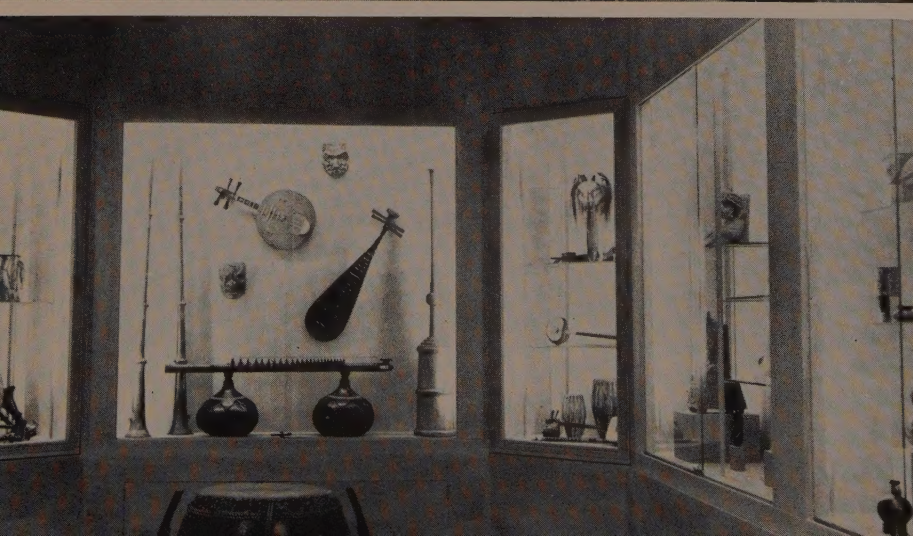
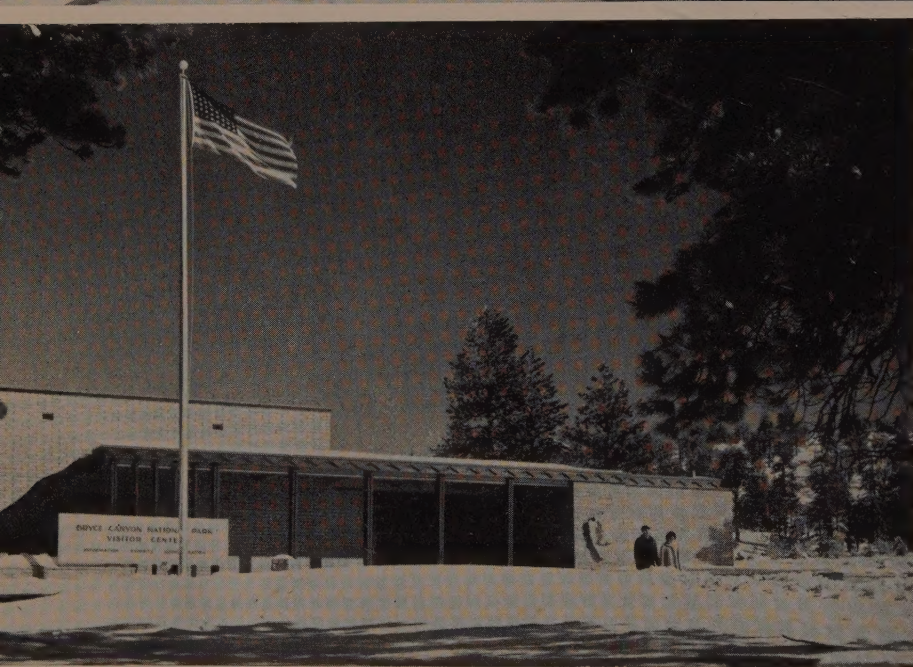
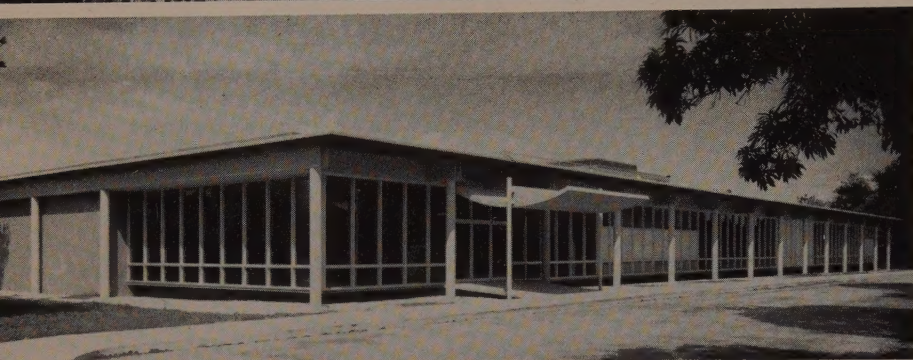
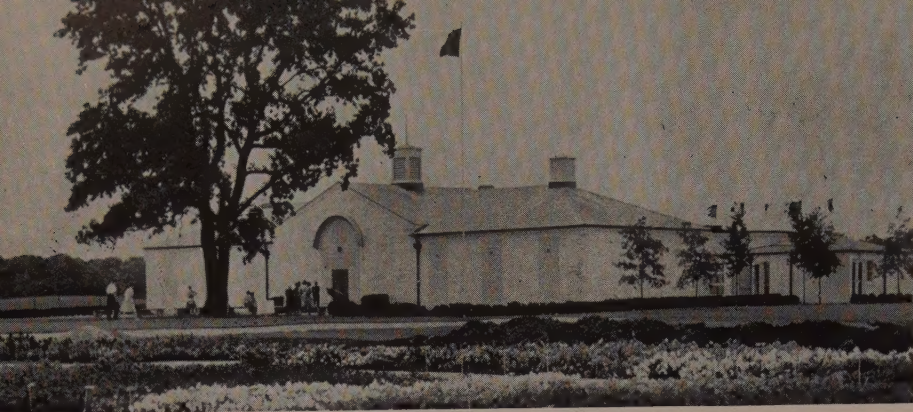
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HIGHLIGHTS

1 **The Cantigny War Memorial Museum** of the First Division of the U.S. Army (1) opened on Aug. 20 on the estate of the late Col. Robert R. McCormick, Cantigny Farms, at Wheaton, Illinois. The museum, designed by the firm of Latham-Tyler-Jensen of Chicago, incorporates a number of techniques adapted from modern scientific exhibits. Animation, motion pictures, sound, and lights tell the history of the Division in both World Wars. Capt. Henry J. Kelty, a veteran of the Division, is curator of the museum.

2 **The Museum of Science and Natural History** in Miami, Fla., opened its new \$348,000 Museum Building (2) on Sept. 25. The building incorporates exhibit halls, classrooms, offices and library space, and, with the future addition of a large planetarium building, will become one of the largest science and natural history museums in the southern United States. Daniel Antolick is Museum Director.

Bryce Canyon National Park Visitor Center (3) in Utah was dedicated on June 18. The one-story \$250,000 structure, of concrete, masonry, and wood, includes a lobby, exhibit room, auditorium, information services, and offices. Exhibits feature the geological history of the Canyon, its plant and animal life, and its historical background; one exhibit enables visitors to recreate the faulting action which formed the Utah and Arizona plateaus.

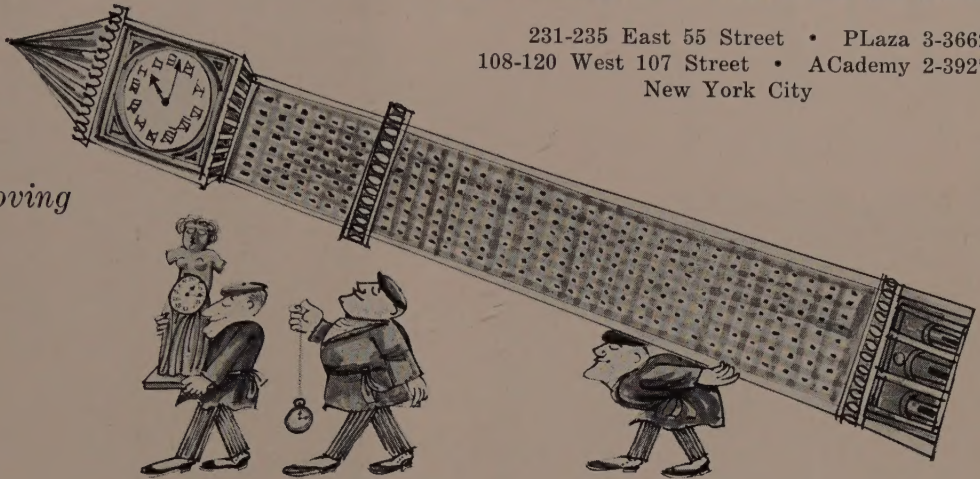
3 **The Santa Barbara Museum of Art** in California recently re-opened its remodeled Henry Eichheim Gallery (4), housing the Eichheim collection of oriental musical instruments. The new installation was designed by Edna Hesthal, and was made possible by a grant of \$6,400 from the Santa Barbara Foundation. Director of the museum is James W. Foster, Jr.

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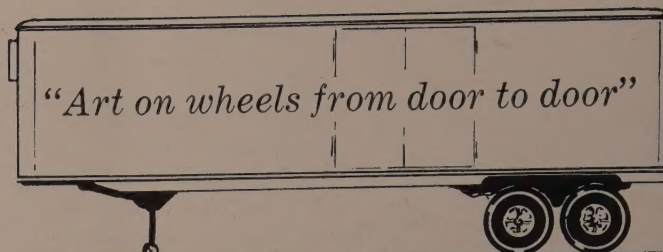
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